

CHORD PROFILE #5 (JOY IN THE MORNING)

Music by Bernard Herrmann

Analysis by Bill Wrobel

The following is a chord profile analysis of Bernard Herrmann's score to the 1965 MGM feature film, *Joy In The Morning*, starring Richard Chamberlain and Yvette Mimieux. While not a very good movie (!), the score itself is appealing—not unlike the score for *Blue Denim* (see Chord Profile #4). In fact, the similarity of consistent types of tonalities used in *Blue Denim* makes this an excellent candidate for an immediate chord profile.

It is also a good candidate simply because no full score (fully orchestrated) exists since the autograph score was probably destroyed in the infamous MGM landfill in 1969 or 1970. I find this rather curious, however, since Herrmann zealously kept his autograph film scores in his own possession. The only exception would be the score to Hitchcock's *The Man Who Knew Too Much* for Paramount. Nevertheless, a copyist score is available for study at USC in Southern California. This short score (*not* a sketch written by Herrmann) ranges two to six staves per cue normally. Since I cannot fully rely on this version, I cannot do a normal "film score rundown" analysis of the score. So, once again, because of this fact, it is a good candidate for a briefer "chord profile" analysis. However, I will still give a descriptive analysis of the music (but not as fully or in detail since I do not have Herrmann's autograph version).

I wrote a *Talking Herrmann* post on April 6 '02, discussing the cd release of the original tracks:

<http://www.bernardherrmann.net/talking/view.cgi?forum=thGeneral&topic=1035>

Lukas Kendall's Film Score Monthly released the cd in early spring 2002. To hear six tracks and to read information, go to:

<https://secure.filmscoremonthly.com/store/detailCD.asp?ID=222>

I highly recommend that you purchase this limited edition cd, especially if you wish to follow this chord analysis and the timings given for each track under discussion.

JOY IN THE MORNING

"The Hallway" R1/3 *Molto intenso e sost* in $\frac{3}{4}$ time. 53 bars, 2:07. Located in the cd as track #1.

Bar 1 = F maj 7th (F/A/C/E).

Reel 1 pt 3 [Joy in the morning]

"The Hallway"

music by BENNARD HERRMANN

Reconstructed by Bill Wabel

(P-1) *Molto intimo e sost.*

Handwritten musical score for the first system, measures 1 through 8. The staves include:

- Fls (Flutes)
- oboe E.H.A.
- (1) CLS (Clarinet in C)
- (2) CLS (Clarinet in C)
- (3) CLS (Clarinet in C)
- B. CL (Bass Clarinet)
- (2) Fags (Fagots)
- 1, 3 HRS (Horns in C)
- (F) 2, 4 HRS (Horns in F)
- Harp

The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score for the second system, measures 9 through 16. The staves include:

- (12) I Snds (Soprano Saxophone)
- (12) II Snds (Soprano Saxophone)
- (8) V Snds (Violoncello)
- (8) V Snds (Violoncello)
- (6) V Snds (Violoncello)
- (6) V Snds (Violoncello)

The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings. The system concludes with a double bar line and a repeat sign.

(Sunday, Sept 27, 2015 3:30pm) Revised 7pm

(cont) "The Hallway" [Joy in the Morning]

Music by Bernard Herrmann
Arr. by Bill Wadell

FLS

Oboe/Eng.

Clarinet

B.C.

Fags

1, 3

Hes

2, 4

Harp

poco rall. e collando

I

II

V

Vc

Cb

9 10 11 12 13 14 15 16 17 18

Bill Wadell

4:34pm 9/27/15

(Cont) "The Hallway" [Joy in the Morning]
(P. 3)

Music by Bernard Herrmann
Recorded by Bill Wrobel

Handwritten musical score for "The Hallway" [Joy in the Morning] by Bernard Herrmann. The score is for a large ensemble, including Flutes, Oboe, Euphonium, Clarinets, Bass Clarinet, Fagot, Horns (1, 3, 4), and Harp. The bottom section shows staves for I, II, V, and VC, with measures 19 through 28 circled at the bottom.

(cont) "The Hallway" [Joy in The Morning]
(P. 4)

music by BERNARD HERRMANN
rearr. by BILL WROBEL

Handwritten musical score for "The Hallway" [Joy in The Morning] (P. 4). The score is written for a large ensemble, including woodwinds, strings, and percussion. The notation is in 4/4 time and features various musical notations such as notes, rests, and dynamic markings.

Instrumentation and Parts:

- Fls:** Flutes, starting with a b_0 and b_1 marking.
- Oboe:** Oboe, starting with a b_0 and b_1 marking.
- E.H.:** English Horn, starting with a b_0 and b_1 marking.
- CLs:** Clarinets, starting with a b_0 and b_1 marking.
- B. Clar:** Bass Clarinet, starting with a b_0 and b_1 marking.
- Fogs:** Fagott (Bassoon), starting with a b_0 and b_1 marking.
- 1, 3:** Violins 1 and 3.
- 2, 4:** Violins 2 and 4.
- Harp:** Harp.
- I:** Violoncello I.
- II:** Violoncello II.
- V:** Viola.
- VC:** Violoncello.
- CB:** Contrabass.

Handwritten Annotations:

- Roll--** (written above the Fls and Oboe parts).
- mult. appass.** (written above the I and II parts).
- Roll--** (written above the I and II parts).
- cont I** (written above the V part).
- cont** (written at the end of the score).

Measure Numbers: 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39.

Date and Signature: 9/28/15 2pm Bill Wrobel

(cont) "Hallway" [Joy in the Morning]

music by Bernard Hermann
 RECAST by Bill W. Rebel

(P.5)
 Lento

FLs
 oboe
 e.H.
 cls
 B. Clar.
 Fogs
 1, 3
 HRS
 2, 4
 Harp
 (12) I
 (12) II
 V
 VC
 CB

completoD Monday, Sept 28, 2015 4:25pm 86° P clean

Sords violins and violas play *ff* and *molto appass* Lines 2 and 3 E quarter notes tied to "3" triplet value E quarter notes to D down to A triplet value quarter notes (all three triplet notes under the "3" bracket symbol). Muted (*sords*) celli play the same notes (I believe Line 2 E quarter note, etc). The flutes play, after a quarter rest, A/C (c'')

half notes decrescendo while the clarinets and I believe English horn play (after a quarter rest) Line 2 F/A/C half notes. In passing (2nd notes of the triplet) you hear the D min 7th (D/F/A/C).

Bar 2 = D half-dim 7th (D/F/Ab/C).

The violins/viole/VC play Lines 2 & 3 C quarter notes tied to “3” triplet value quarter notes C to B to F triplet value quarter notes. After a quarter rest, the flutes play Line 2 F/Ab half notes decrescendo while the clarinets/E.H. play D/F/Ab half notes. In passing, if relevant, you hear the D dim 7th (B/D/F/Ab).

Bar 3 = B half-dim 7th (B/D/F/A).

The violins/viole/VC play Lines 1 & 2 A quarter notes tied to “3” triplet value A quarter notes to Ab down to D triplet value quarter notes. After a quarter rest, the flutes play D/F half notes while the clarinets/E.H. play B/D/F half notes decrescendo.

Bar 4 = G# dim 7th (G#/B/D/F).

The violins/viole/VC play Lines 1 & 2 F half notes legato to E quarter notes. After a quarter rest, the flutes play B/D half notes while the clarinets and English horn play G#/B/D half notes decrescendo.

Bar 5 = ?? Unclear. Ab/Bb/Eb.

Violins/viole/VC play Lines 1 & 2 Eb quarter notes tied to triplet value Eb quarter notes to Db to Ab triplet value quarter notes. After a quarter rest, the flutes and other woodwinds play Ab/Bb Line 1 half notes decrescendo.

Bar 6 = ?? Unclear.

The strings play B half notes legato to A quarter notes. After a quarter rest, the woodwinds play C/E half notes decrescendo. On the 3rd beat, of course, you hear the A min (A/C/E) tonality.

Bar 7 = ?? Unclear.

The strings play G# quarter notes tied to triplet value G# quarter notes to F# to C# triplet value quarter notes. After a quarter rest, the flutes play C#/D# half notes while the other woodwinds play A/C# half notes decrescendo.

Bar 8 = ?? Unclear.

The strings play small octave and Line 1 E half notes legato to D quarter note. After a quarter rest, the clarinets play F/A/B half notes. The B half-dim 7th (B/D/F/A) is heard on the third beat.

Bar 9 = B min/9 (B/D/F#/C#). [:19] *poco rall e calando*

Violins only now play middle C# quarter note tied to “3” triplet value quarter note to D to E triplet value quarter notes. The celli/basses/bass clarinet play Contra octave and Great octave B half notes tied to 8ths (followed by an 8th rest). After a quarter rest, the clarinets/viole/Fags play small octave D/F# half notes decrescendo.

Bar 10 = ?? Unclear.

Violins repeat the previous bar. VC/CB/bass clarinet play Ab half notes tied to 8th notes (followed by an 8th rest). After a quarter rest, the clarinets/Fags/viole play (I believe) D/F# half notes again.

Bar 11 = D min Maj 7th (D/F/A/C#).

Strings play middle or Line 1 C# half note legato to B quarter note. The VC/CB/bass clarinet play the A half notes tied to 8ths. After a quarter rest, the clarinets/Fags/viole play D/F small octave half notes decrescendo. Just as in Bar 9, the

top note can possibly be deleted in the chord profile so that you simply have the D min (D/F/A) chord.

Bar 12 = ?? Unclear. D/F/Ab/C#

Violins play once again the middle C# half note to B quarter note. The VC/CB/bass clarinet play F half notes tied to 8ths. After a quarter rest, the clarinets/Fags/viole play D/Ab half notes decrescendo. If the top note is discarded in the profile, then you have the more clearly heard D dim (D/F/Ab) tonality.

Bar 13 = F# min (F#/A/C#). [:30]

The violins and violas play an ostinato pattern for six bars. They play < > (crescendo-decrescendo hairpins) starting small octave F#/A/C# (probably viole F#, violins II A, and violins I middle C#). We find F#/A/C# 8th note triad to F#/A/C# quarter note triad to 8th note triad again (stand alone) to two 8th note triads (crossbeam connected). The solo oboe plays *p espr* < Line 2 C# quarter note tied to “3” triplet value quarter note to D to E triplet value quarter notes.

Bar 14 = C# dim (C#/E/G). May actually be C# min (C#/E/G#).

The violins/viole continue the ostinato pattern on E/G/C# notes. The oboe repeats the previous bar. Again, this may supposed to be C# min (see Bar 17) but the sharp accidental may’ve been forgotten).

Bar 15 = G maj 7th (G/B/D/F#).

The violins/viole play the ostinato pattern on D/G/B triads. The oboe plays Line 2 F# quarter note tied to “3” triplet value quarter note to E to D triplet value quarter notes.

Bar 16 = F# min (F#/A/C#).

The violins/viole return to F#/A/C# triads. The oboe plays Line 2 C# half note legato to B quarter note decrescendo.

Bar 17 = C# min (C#/E/G#).

The violins/violas play E/G#/C# triads in the ostinato pattern. The oboe repeats the previous bar.

Bar 18 = E min 7th (E/G/B/D).

Violins/viole play D/E/G/B triads. The oboe plays C# 8th up to E 8th tied to E quarter note to D-B 8ths.

Bar 19 = Db maj (Db/F/Ab). [:45]

The oboe settles on the Line 2 C# dotted half note. After a quarter rest, violins play “3” triplet value descending quarter notes Line 3 Db-Cb-Ab crescendo. VC play Db/Ab dotted half notes. Viole and other violins play a new ostinato pattern of F/Ab/Db 8ths to quarter notes to 8ths to quarter notes.

Bar 20 = C maj 7th (C/E/G/B).

The ostinato is played on E/G/B triads. The VC play the Great octave C/G half notes legato from the previous bar. The violins play Line 2 B half note legato to A quarter note (all five notes in these two bars are played under the legato/slur/phrase curve line).

Bar 21 = Db maj (Db/F/Ab).

Violins play Line 2 Ab quarter note tied to triplet value quarter note down to F to Db quarter notes. Violins II and viole play the ostinato on F/Ab/Db triads. The VC play Db/Ab dotted half notes.

Bar 22 = Unclear notation. Probably F/A/C/E/B. Violins play E half to D quarter.

Bar 23 = F min Maj 7th (F/Ab/C/Eb).

Violins I play Line 2 E half note (end of phrase) up to Line 3 D quarter note (start of a new phrase). The ostinato is played on F/Ab/C triads. The VC (and probably CB) play F/C dotted half notes (tied from the previous bar).

Bar 24 = Fb maj 7th (Fb/Ab/Cb/Eb).

Violins I continue the melody line on Line 3 Eb quarter note tied to “3” triplet value Eb quarter note to Db down to Ab triplet value quarter notes. The ostinato is played on Ab/Cb/Eb triads (8th notes to quarter notes played twice). VC/CB play Fb/Cb dotted half notes legato to (Bar 25) E/B dotted half notes.

Bar 25 = E min (E/G/B).

Violins I play Line 2 B half note to G quarter note. The ostinato is played on G/B/E (e') triads.

Bar 26 = Ab min (Ab/Cb/Eb).

Violins I play Line 3 Cb quarter note tied to triplet value Cb quarter note to Ab down to Gb quarter notes. The ostinato is played on Ab/Cb/Eb triads. The VC (maybe CB) play Ab/Eb dotted half notes legato down to (Bar 27) F/D dotted half notes.

Bar 27 = Bb Dom 7th (Bb/D/F/Ab).

Violins I play the Line 2 Ab dotted half note tied to next two bars decrescendo. The ostinato is played on F/Bb/D triads. After a quarter rest, the English horn starts a melody phrase *p* < of Line 1 E to F quarter notes.

Bar 28 = ?? D/Fb/Ab

The ostinato is played on Fb/Ab/D. The VC play Fb/D dotted half notes to (Bar 29) F/Eb. The E.H. plays Line 1 Ab quarter note tied to Ab triplet value quarter note to F to E quarter notes.

Bar 29 = Fb maj 7th (Fb/Ab/Cb/Eb).

The E.H. plays Ab half note to F up to Ab 8ths. The ostinato is played on Ab/Cb/Eb triads.

Bar 30 = A min/9 (A/C/E/B). [1:13]

The E.H. finishes its contribution on Line 1 B half note (followed by a quarter rest). The violins I take over the melody line and play Line 1 B quarter note tied to triplet value quarter note to A down to E quarter notes. The VC (maybe CB also) play Contra octave & Great octave A half notes (followed by a quarter rest). After a quarter rest, violins II & violone play E/B/C/E half notes.

Bar 31 = D half-dim 7th (D/F/Ab/C).

Violins I play Line 1 G half note legato to F quarter note. The VC play F half notes decrescendo (followed by a quarter rest). After a quarter rest, the violone/violins II play D/F/Ab/C (c') half notes crescendo.

Bar 32 = A min/9.

The VC/CB play Contra and Great octave registers of A half notes (followed by a quarter rest). Violins I play Line 1 B quarter note tied to triplet value B quarter note to A down to E triplet value quarter notes. After a quarter rest, violone and violins II play E/B/C/E half notes crescendo.

Bar 33 = D dim (D/F/Ab).

Bar 34 = Eb min (Eb/Gb/Bb).

Bar 35 = B min (B/D/F#).

Bar 36 = D dim.

Bar 37 = A min/9.

Bar 38 = ?? A/C#/Eb/G# ?

Bar 39 = ??

Bars 40-41 = F half-dim 7th (F/Ab/Cb/Eb). [1:35] *Lento*

This point was marked on the short score as 1:31. Here the muted horns play *sf* > on F/Ab/Cb/Eb dotted half notes tied to dotted half notes next bar. After a half rest, the VC/CB play *pp* on Contra and Great octave registers of F quarter notes tied to quarter notes in Bar 41, and then Gb to Ab quarter notes.

Bars 42-43 = Eb min to Ab min/9.

VC/CB play Bb dotted half notes tied thru Bar 46. Violins play *pp* on Line 2 Eb/Gb/Bb half notes on the up-bow legato to Cb/Eb/Ab quarter notes. Repeat next bar.

Bars 44-45 = Eb min.

Bar 46 = Ab min/9.

Bars 48-50 = ??

Bar 51 = Ab min/9.

Bar 52 = ??.

Bar 53 = C half-dim 7th (C/Eb/Gb/Bb).

The muted horns are soli playing middle C/Eb/Gb/Bb dotted half notes held fermata and decrescendo.

End of cue.

Chord Frequency Analysis:

Uncertain due to unclear chords or perhaps insufficient notation. But overall the minor tonalities are largest, followed by the half-dim sevenths and min/9th chords.

“The Stairway” R1/4 *Molto agitato e molto sost* in ¾ time. 26 bars, :57.
Located track #2.

Bars 1-2 = F half-dim 7th (F/Ab/Cb/Eb).

Muted horns and the harp play *sf* on F/Ab/Cb/Eb dotted half notes tied to half notes next bar (followed by a quarter rest). Muted strings are fingered tremolo between F/Ab/Cb dotted half notes and Ab/Cb/Eb notes. Repeat next bar. The VC/CB/bass clarinet/Fags play F dotted half notes tied to half notes in Bar 2. After a quarter rest in Bar 1, the altri woodwinds play Lines 2 & 3 Eb down to Cb quarter notes down to (Bar 2) F dotted half notes to Gb 8ths to Ab quarter notes.

Bars 3-5 = C# half-dim 7th (C#/E/G/B).

The horns and harp play B/C#/E/G dotted half notes tied to half notes in Bar 4 (silent Bar 5). Violins/viole are fingered trem between B/C#/E dotted half notes to C#/E/G dotted half notes (repeat next bar). In Bar 5, they are fingered trem on half notes (followed by a quarter rest). VC/CB etc play C# dotted half notes tied to next bar and tied to half notes in Bar 5. After a quarter rest, woodwinds play B down to G quarter notes to (Bar 4) Eb dotted quarter notes to E 8ths to G quarter notes down to (Bar 5) C# dotted quarter notes to D# 8ths to E quarter notes.

Bar 6 = N/A. [:09]

Violins I on *sul D* play *mf* < on Line 2 C# triplet value “3” half note to B triplet value quarter note down to ascending “3” triplet 8ths F#-G#-B. Violins II are

molto agitato e molto sost. The stairway

PII 4

W.W.

(Sando)
Has + tip

STR.
(Sando)

W.
H.S. B.C.

VL

VL I

VL II

VL III

VC

(1) (2) (3) (4) (5) (6)

(8) (9) (10) (11) (12) (13)

bowed trem on Line 1 D/F# dotted half notes crescendo. Viole play the same melody line as violins I but starting Line 1 C#.

Bar 7 = A min (A/C/E).

Violins and viole continue the melody line on B quarter *sf* and rinforzando-marked (> glyph above the note) legato to A half note. Violins II play middle C/E dotted half notes on the down-bow. The VC/CB play *sf* > on A/E dotted half notes.

Bar 8 = ??

Violins I now *sul G* play *mf* < on Line 1 (small octave for viole) G# triplet value half note to F# triplet value quarter note down to rising "3" triplet 8th notes C#-D#-F. Violins II are bowed trem on A/C# dotted half notes.

Bar 9 = E min (E/G/B).

Viole and violins I play forte on F# quarter note rinforzando legato to E half note. Violins II play *sf* on small octave G/B dotted half notes on the down-bow. VC/ play E/B dotted half notes.

Bars 10-13 = ??

Bar 14 = E half-dim 7th (E/G/Bb/D).

Bars 15-16 = B dim 7th or B dim 9th (B/D/F/Ab/Cb) [:26]

Violins I & II play (*poco a poco accel*) Line 2 & 3 respectively on G dotted quarter notes to F 8ths to “3” triplet value 8th notes Eb-Cb-Ab. Repeat next bar. After a quarter rest, the flutes play Ab/Cb half notes *sfp* < *f* (repeat next bar). Fags play B/D half notes. Viole play small octave F half note.

Bars 17-18 = ??

Violins play (*poco a poco senza sords*) on Bb dotted quarter note to Ab 8ths to “3” triplet 8ths F-Eb-Cb. Flutes, after a quarter rest, play Cb/Eb half notes while Fags play F/Ab notes and viole play I believe Bb/D or B/F half notes. Unclear.

Bars 19-20 = ??

Bar 21 = E min 7th (E/G/B/D).

Bar 22 = Eb min 7th (Eb/Gb/Bb/Db).

Bar 23 = E min Maj 7th (E/G/B/D#).

Bar 24 = F half-dim 7th (F/Ab/Cb/Eb). [:43] C time

Violins (at least) play Line 1 Eb rinforzando quarter note to “3” triplet F-Ab-BB 8ths to Line 2 Cb rinforzando quarter note to Eb-F-Ab-Bb 16ths. We also hear tutti on Ab/Cb/Eb whole notes. VC/CB play F/Cb whole notes.

Bar 25 = ?? Perhaps D Dom 7th flat 5th (D/F#/Ab/C).

Violins I at least play Line 3 C to D quarter notes to “3” triplet value quarter notes Eb-F-F# quarter notes to (Bar 26) G Line 3 whole note held fermata.

Bar 26 = N/A. Violins play soli the G whole note held fermata.

Chord Profile Analysis:

Based on the clearly seen chords, we have:

40% half-dim 7ths

30% dim chords

12% minor

12% min 7ths

6% min Maj 7th

“Waiting Room” R1/6 *Lento* in ¾ time. 31 bars, 1:30. Located at the start of track # 4.

Bars 1-2 = N/A.

Sords violas play *p* < > on an ostinato pattern of Ab/Bb 8ths to quarter notes to 8ths again (stand alone) to two 8th dyads (but crossbeam connected). In bar 2, they play the dyads on F/A notes. Repeat this two-bar pattern thru Bar 16.

Bar 3 = N/A

Muted violins I play Line 1 D dotted half note up to (Bar 5) Line 2 D dotted half note.

Bar 4 = D min (D/F/A).

The viole play F/A dyads on their ostinato pattern as violins I play Line 2 D dotted half note. Combined we have the D minor tonality.

Bars 5-16 = N/A. [Bars 10 & 14 & 16 are D min]

Violins I play Line 3 D dotted quarter note to C-Ab-F descending 8ths up to (Bar 6) A dotted half note. In Bar 7, muted violins II take over the melody line playing

1/6 A Waiting Room

Leads

(Sando) Vlns I
(Sando) Vlns II
(Sando) Violon

I
II
V.

(1) (2) 3 4 5 6 (7) (8) (9) 10

(11) (12) (13) (14) (15) (16) (17) (18) (19)

Rall

(20) (21) (22) (23) (24) (25) (26) (27) (28)

11:30

(29) (30)

pp on Line 1 E half note on the up-bow to D quarter note (repeat next bar). In bar 9, they play F dotted quarter note to E-D-E 8ths to (Bar 10) D dotted half note. IN Bar 10 (as in Bar 4) you *do* hear again the D minor tonality. In Bar 11, violins I return playing Line 2 D half note up to Line 3 C quarter note down to (Bar 12) A dotted half note. In Bar 13, violins II return playing Line 2 D half note to E quarter note to (Bar 14) D dotted half note. Etc.

Bars 17-31 = N/A.

The viole play E/G# dyads for the ostinato pattern to (Bar 18) Eb/G dyads to (Bar 19) D/F# to (Bar 20) Db/F to (Bar 21) C/F, and so forth. Back in Bar 17, violins II play Line 1 D half note on the up-bow to E-F 8ths. In Bar 18, violins I play D half note to C quarter note. Etc.

Bar 32 = B dim 7th (B/D/F/Ab).

Viole play small octave F/Ab dotted half notes held fermata while violins II play small octave B and violins I play Line 2 D.

“Portico” R2/2 *Moderato* in $\frac{3}{4}$ time. 21 bars, :45. :located track # 4 starting at 1:20.

Bar 1 = N/A.

The solo oboe plays *p espr* < on Line 2 rising quarter notes D-F-G.

Bar 2 = D min (D/F/A).

The oboe continues the melody line on Line 2 A half note to G-F 8th notes. The bass clarinet plays small octave D half note (followed by a quarter rest). After a quarter rest, the muted violins and viole play A/D/F (f[°]) half notes decrescendo.

Bar 3 = G min 7th (G/Bb/D/F).

The oboe plays descending quarter notes G-F-G. The bass clarinet plays G half note (followed by a quarter rest). After a quarter rest, the violins/viole play Bb/D/F half notes decrescendo.

Bar 4 = D min.

The oboe plays A quarter note down to D half note. All oboe notes since Bar 1 were played under the legato slur line. The bass clarinet plays the D half note.

Handwritten musical score for a woodwind ensemble. The score is divided into three systems. The first system includes parts for Oboe (OB), Violins/Violas (VLA/VLE), and Bass Clarinet (B.C.). The second system includes parts for Clarinet (CL), Violins/Violas (VLA/VLE), and Bass Clarinet (B.C.). The third system includes parts for Flute (I), Flute (II), and Bass Clarinet (B.C.). The music is written in treble and bass staves with various notes, rests, and dynamic markings. There are handwritten annotations and corrections throughout the score.

After a quarter rest, the violins/viole play F/A/D half notes. After a half and 8th rest, the solo flute starts to plays its phrase on Line 2 A 8th.

Bars 5-7 = F maj (F/A/C).

The solo flute plays A-C-A quarter notes to (Bar 6) Line 3 D-C-A quarter notes to (Bar 7) A-A-G quarter notes to (Bar 8) Line 2 A half note. The bass clarinet plays the F half note (followed by a quarter rest) to (Bar 6) A to (Bar 7) F to (Bar 8) A. After a quarter rest, the violins/violas play A/C/F half notes (repeated next two bars).

Bar 8 = ?? Unclear notation.

I believe viole play G/C# half notes while violins play Line 1 F to E quarter notes (followed by a quarter rest). After a half rest, the solo clarinet starts its phrase on Line 1 A quarter note.

Bar 9 = D min (D/F/A).

The clarinet plays A quarter note up to Line 2 D to C quarter notes. The bass clarinet plays the D half note. After a quarter rest, the violins/viole play A/D/F half notes.

Bar 10 = F maj (F/A/C). Clarinet on D-C-A quarter notes.

Bars 11-12 = Eb maj (Eb/G/Bb). Clarinet on A-B grace notes to A-G-A quarter notes to (Bar 12) B quarter to G half note decrescendo.

Bar 13 = D min (D/F/A). [1:46]

Violins I now take over the melody line playing *p* < Line 1 A down to D to E quarter notes. Violins II and viole play, after a quarter rest, F/A/D half notes. The bass clarinet plays the D half note (followed by a quarter rest).

Bar 14 = G min 7th (G/Bb/D/F).

Violins I play F half note to G-E 8ths. The bass clarinet plays the G half note. After a quarter rest, violins II/viole play D/F/Bb half notes.

Bar 15 = D min.

Bar 16 = D dim (D/F/Ab)

Bar 17 = D min.

Bar 18 = D dim.

Bars 19-20 = D min.

Bar 21 = N/A. The violins settle on Line 1 D dotted half note held fermata.

Chord Frequency Analysis:

44% minor

34% major

11% dim

11% min 7ths

“The Cottage” R2/3 $\frac{3}{4}$ time, 56 bars, 1:10. key signature of F maj/D min (one flat or Bb). Located on track # 5.

Bars 1-4 = N/A.

Sords violins I play the melody line on Line 2 F dotted half note legato up to Line 3 D dotted half note to (Bar 3) C quarter note to Bb dotted quarter note to A 8th to (Bar 4) G half note decrescendo down to the start of a new phrase on Line 2 C quarter note. Muted VC play small octave F dotted half note to (Bar 2) Bb dotted half note to (Bar 3) C down to (Bar 4) small octave C dotted half note. After a quarter rest, muted viole and violins II play *p* < on Line 1 C/A quarter notes up to F/A quarter rests. In Bar 2, after a quarter rest, the waltz rhythm continues on F/D (d’’) quarter notes to Bb/F quarter notes. In Bar 4, after a quarter rest, E/G to G/Bb. So, in Bar 1, we hear the F maj tonality on the 2nd beat. In Bar 2 we hear the Bb maj tonality on the 3rd beat. In Bar 4, we hear C maj on the 2nd beat in passing.

Bars 5-6 = F maj(F/A/C).

Violins I play Line 2 F quarter note to F dotted quarter note to F 8th to (Bar 6) Line 3 C quarter note to C dotted quarter note to C 8th. VC play F dotted half note to (Bar 6) A dotted half note. After a quarter rest, violins II/viole play C/A to F/C quarter notes to (Bar 6) , after a quarter rest, F/C to A/E quarter notes.

Bar 7 = G min.

Bar 8 = N/A.

Handwritten musical score for "The Cottage". The score is written on multiple staves, including vocal parts (I, II, VLE, VC) and instrumental parts (Fls, Cls, Fogs, Obs). The tempo is marked "Vivo". The score includes measures 1 through 28, with measure numbers written below the staves. The key signature is B-flat major (Bb maj.).

Measures 1-8: Vocal parts (I, II, VLE, VC) and Flute (Fls) and Clarinet (Cls) parts. Measure numbers 1-8 are indicated below the staves.

Measures 9-15: Vocal parts (I, II, VLE, VC) and Flute (Fls) and Clarinet (Cls) parts. Measure numbers 9-15 are indicated below the staves.

Measures 16-20: Flute (Fls), Clarinet (Cls), and Fagott (Fogs) parts. Measure numbers 16-20 are indicated below the staves.

Measures 21-28: Flute (Fls), Clarinet (Cls), and Fagott (Fogs) parts. Measure numbers 21-28 are indicated below the staves.

Bar 9 = Bb maj.

Bar 10 = F maj.

Bars 11-12 = ??.

Bar 13 = F maj. *Rall.*

Bars 14-15 = ??.

Bar 16 = N/A. [:17] Cancel the F maj/D dim key signature with the natural accidental. The cue now takes on a new major section (run scene to and from the cottage), *Vivo* in 6/8 time. Clarinets play an ostinato pattern of Line 1 F delayed triplet figure (F dotted 8th to F 16th to F 8th, crossbeam connected) to F-F-F 8ths figure (crossbeam connected). Repeat thru Bar 19. In Bar 19, the clarinets play the F-F-F triplet to F dotted quarter note.

Bars 17-19 = N/A.

Flutes play the racing melody line on A/C (c''') dotted 8ths to F/A 16ths to A/C 8ths to next crossbeam connected figure of G#/B to E/G to G#/B 8ths. Repeat next bar. In Bar 19, they play A/C dotted 8ths to F 16th to A/C 8ths to next figure of A/C to F to A/C 8ths.

Bar 20 = Bb maj to F maj.

Flutes play Bb/D (d''') 8ths down to F 8th up to Bb/D 8ths to A/C dotted quarter notes *rinforzando*.

Bars 21-22 = D min (D/F/A).[:21]

Herrmann now has the Fags (bassoons) playing the ostinato instead of the clarinets on Line 1 D notes. The oboes now play instead of the flutes. They play Line 2 F/A dotted 8ths to D/F 16ths to F/A 8ths to next figure of E/G to C/E to E/G 8ths (repeat next bar).

Bar 23 = D min to G min (G/Bb/D).

Bar 24 = D min.

Bars 25-26 = C# half-dim 7th (C#/E/G/B).

Clarinets and flutes play the ostinato on E/G/G triads (repeat next bar). The Fags play middle C# dotted 8th to B 16th to C# 8th to B-A-G 8ths (repeat next bar).

Bars 27-28 = N/A.

Flutes and clarinets play the ostinato on E/F/A triads. The Fags play Line 1 E-B-E delayed triplet to D-C-A 8ths (repeat next bar).

Bar 29 = B min/9 (B/D/F#/C#) to D min 7th (D/F/A/C).

Bars 30-32 = ??.

Bar 33 = N/A. [:35]

Now the horns play the ostinato forte on small and Line 1 D notes thru Bar 36. Same for the Fags. The flutes/oboes/clarinets in Bar 34 play the melody line pattern on A/C dotted 8ths to F/A 16ths to A/C 8ths to G#/B to E/G# to G#/B 8ths (repeated next bar). Etc.

Bars 34-36 = F maj.

Bar 37 = Bb maj.

Bars 38-42 = D min.

Bar 43 = N/A.

Bars 44-55 = Bars 2-13.

Bar 56 = N/A.

“The House” R2/4 *Vivo* in 6/8 time. 43 bars. 1:25. Track # 6.

Bars 1-3 = N/A.

As given in the previous cue, the horns play the same ostinato pattern of a delayed triplet followed by a normal triplet of 8th notes. They play *ff* on small octave F and Line 1 F notes thru Bar 6, and then in Bar 7 they delayed triplet followed by the D dotted quarter notes.

Bars 4-6 = F maj (F/A/C).

Flutes/clarinets/oboes play fortissimo on A/C dotted 8ths to F/A 16ths to A/C 8ths to next figure (crossbeam connected) of G#/B to E/G# to G#/G 8ths (repeat next bar). Etc.

Bar 7 = Bb maj (Bb/D/F).

Bars 8-11 = D min (D/F/A).

Horns play the ostinato on D notes (small octave and Line 1 registers). The woodwinds mentioned play F/A down to D/F up to F/A in the delayed triplet to E/G to C/E to E/G in the normal triplet (repeat in Bar 9). Etc.

Bars 12-13 = C# half-dim 7th (C#/E/G/B). [:11]

Flutes/clarinets/violins play the ostinato now on G/B notes while the oboes/Fags/viole/VC play C#/E notes. The horns play the “melody” line on middle C# dotted 8th to B 16th to C# 8th to next figure of descending 8ths B-A-G 8ths. Repeat next bar.

Bars 14-15 = N/A

Flutes/clarinets/violins play on F/A notes while the other instruments in the ostinato play E/F notes. The horns play E dotted 8th to D 16th to E 8th to D-C-A 8ths. Repeat next bar.

Bars 16-17 = D half-dim 7th (D/F/Ab/C).

The flutes/clarinets/violins play the ostinato on C/D notes while the other instruments play F/Ab. Horns play F dotted 8th to E 16th to F 8th to E-D-C 8ths. Repeat next bar.

Bars 18-19 = E min 7th (E/G/B/D). *Largamente (in tempo)* [:19]

Section shift in the music/cue. The harp plays an ascending arpeggio on 8th notes starting I believe small octave E-B-E to G-B-D to (Bar 19) E-G-B to D-E-G. While we have the clearly seen (and heard) E minor 7th, the altri instruments play the E min 7th notes with the added 9th played by the flutes and violins (F#). So we also have the E min 9th (E/G/B/D/F#). Specifically, flutes/violins I/viole play Line 2 F and Line 3 F# dotted half notes tied to dotted half notes next bar. Violins II/oboes/celli (at least) play *ff sost* on Lines 1 & 2 G/B dotted half notes tied to next two bars. Horns play small octave G/B dotted half notes tied to next bar. Fags/bass clarinet/CB play E/B/E/B/G (g) dotted half notes tied to dotted half notes next bar.

Bar 20 = E min (E/G/B).

Flutes/violins I/viole play Lines 2 & 3 E dotted quarter notes legato to B dotted quarter notes. The oboes/violins II/celli still play G/B tones.

Bars 21-22 = D half-dim 7th (D/F/Ab/C).

Flutes/violins I/viole play D dotted half notes tied to next bar. Violins II/oboes/celli play F/Ab/C/Ab dotted half notes tied to next two bars. Horns play C/D/F/Ab notes tied to next bar. The harp is arpeggio on rising 8th notes F-C-D to Ab-C-D to (Bar 22) F-Ab-C to D-F-Ab.

Bar 23 = F min (F/Ab/C).

Violins I/flutes/viole play C dotted quarter notes to Ab dotted quarter notes.

Bar 24 = E min 7 /11 (E/G/B/D/A). *Rall* and *Poco a poco dim*

The harp is arpeggio on rising 8th notes A-E-G (g) to B-D-E.

Flutes/violins I/viole play Lines 1 & 2 B dotted half notes. Horns play B/C/E/G dotted half notes. Fags/bass clarinet/CB play A/A/E (e) dotted half notes. No D is played here but the C tone is added, so perhaps we can include the A min 9th (A/C/E/G/B).

Bar 25 = A min (A/C/E).

Violins I/flutes/viole play A dotted quarter notes down to E dotted quarter notes. The harp ends the arpeggio on the G 8th (followed by rests). Violins II etc play the C/E dotted half notes.

Bar 26 = D half-dim 7th.

Bar 27 = F maj (F/A/C).

Bar 28 = D half-dim 7th.

Bar 29 = A min/9 (A/C/E/B). *Lento* in ¾ time. [:33]

Violins play *p* < Line 1 B half note to A down to E 8ths to (Bar 30) G half note to F 8th note decrescendo. Violins II play middle C/E dotted half notes to (Bar 30) Ab/C dotted half notes. Viole play small octave B half note to G quarter note. VC play A/E dotted half notes to (Bar 30) F/D (d) dotted half notes.

Bar 30 = D half-dim 7/11 (D/F/Ab/C/G).

Bar 31 = A min/9th.

Violins are silent. Horn I plays *p* < on Line 1 B half note to A quarter note to (Bar 32) G half note to F quarter note. Etc.

Bar 32 = D half-dim 7th.

Bar 33 = A min/9. [:45]

Sords violins I play Line 1 B half note to A-B 8ths to (Bar 34) Line 2 C half note decrescendo to B quarter note. Violins II play *p* < on middle C/E dotted half notes to (Bar 34) D/F dotted half notes decrescendo. Muted viole and celli play A/E/B (b) dotted half notes to (Bar 34) Ab/F/Ab dotted half notes (CB join in on lowest Ab dotted half note).

Bar 34 = D half-dim 7th.

Bar 35 = ??

Bar 36 = D min 7th (D/F/A/C).

Bar 37 = ?? [:57]

Oboe I plays Line 2 E half note to D quarter note to (Bar 38) D half note to C quarter note. Flutes play Line 1 F/Ab dotted half notes. Clarinets play Ab/B dotted half notes to (Bar 38) A/C notes while the bass clarinet plays B to C.

Bar 38 = N/A.

Bar 39 = B dim 7th (B/D/F/Ab).

Bar 40 = D min (D/F/A).

Bar 41 = B dim 7th.

Bar 42 = E half-dim 7th (E/G/Bb/D).

Bar 43 = ??

[Note: I misplaced the last three bars of this cue]

Chord Frequency Analysis:

Roughly,

30% half-dim 7ths
24% minor
15% major
9% min/9ths
Etc.

“The Bedroom” R2/5 *Lento* in $\frac{3}{4}$ time. 33 bars, 1:14. Track # 7.

Bar 1 = N/A.

Sords violins I play $p <$ on rising quarter notes Line 2 B to Line 3 D to E.

Bar 2 = E min/9 (E/G/B/F#).

Violins I continue the melody line on Line 3 F# half note to E down to B 8th notes. *Sords* VC (and I believe CB) play $p >$ on Great octave E half note, followed by a quarter rest. After a quarter rest, muted violins II and viole play starting Line 1 G/B/E/G/B half notes on the up-bow (“v” symbol above the notes).

Bar 3 = B dim 7th (B/D/F/Ab).

Violins I play Line 3 D half note (end on that phrase of seven notes) to C-Ab 8ths. VC/CB play Ab half notes decrescendo (followed by a quarter rest). After a quarter rest, violins II/violas play F/B/D/F/Ab half notes again on the up-bow.

Bar 4 = A min/9 (A/C/E/B).

Violins I play Line 2 B half note to A down to E 8th notes. VC/CB play A half notes. After a quarter rest, violins II/violas play E/B/C/E half notes on the up-bow.

Bar 5 = D half-dim 7th (D/F/Ab/C).

Violins I play Line 2 G half note to F quarter note (end of that second phrase). VC/CB play F half notes. After a quarter rest, violins II & viole play D/F/Ab/C half notes.

Bar 6 = D min 9th (D/F/A/C/E). [:16]

The solo oboe takes over the melody line on Line 2 E half note to D-E 8ths. The bass clarinet plays D dotted half note $p <$ down to (Bar 7) F half note (followed by a quarter rest). After a quarter rest, flutes and clarinets play middle C/E/F/A half notes legato to (Bar 7) D/F/A/C dotted half notes.

Bar 7 = D min 7/11 (D/F/A/C/G). The oboe plays the G half note to E quarter note. If you disregard the oboe’s G half note, you’ll have the D min 7th (D/F/A/C).

Bar 8 = D min 9th

The oboe plays E half note to D quarter note. The bass clarinet plays D dotted half note to (Bar 9) F half note. After a quarter rest, flutes and clarinets play C/E/F/A half notes to (Bar 9) Ab/C/E/F dotted half notes.

Bar 9 = F min Maj 7th (F/Ab/C/E). Oboe plays C half note to B quarter note.

Bar 10 = A min/9 (A/C/E/B). [:27]

Violins I play *pp tendermente* Line 1 B dotted quarter note to A stand alone 8th to B-C 8ths (both crossbeam connected) to (Bar 11) a repeat of Bar 10. The VC play A dotted half note $pp <$ to (Bar 11) F half note decrescendo (followed by a quarter rest). After a quarter rest, violins II/viole play E/B/C/E half notes. In Bar 11, after a quarter rest, they play F/B/C/E half notes crescendo.

Bar 11 = ??.

Bar 12 = Dmin/9 (D/F/A/E).

215 Lento

Violin I

Violin II

Violoncello

Oboe

Flute

Bassoon

Clarinet

Trumpet

Trombone

Drum

Handbell

Chimes

String

Woodwind

Brass

Rehearsal Markings: (1), (2), (3), (4), (5), (6), (7), (8), (9), (10), (11), (12), (13), (14), (15), (16), (17), (18), (19)

Handwritten notes and markings are present throughout the score, including dynamic markings like *p*, *f*, *pp*, *ff*, and articulation marks.

Bar 13 = D half-dim 7th.

Bar 14 = A min/9 (A/C/E/B).[:39]

The oboe plays Line 2 B dotted quarter note to A-B-C 8ths $p <$ to (Bar 15) B dotted quarter note (followed by an 8th and quarter rest). After a quarter rest, flutes and clarinets play E/B/C/E half notes while the bass clarinet plays the A dotted half note.

Bar 15 = ??.

Violins I now take over playing $p <$ on Line 2 B dotted quarter note to A-B-C (c''') 8ths to (Bar 16) A dotted quarter note (followed by rests). After a quarter rest, strings play F/B/C/E, and the VC play F dotted half note.

Bar 16 = E half-dim 7/11 (E/G/Bb/D/A).

The oboe returns playing A dotted quarter note to G-A-Bb 8ths to (Bar 17) A dotted quarter note (followed by rests). After a quarter rest, woodwinds play G/BB/D/E half notes decrescendo, and the bass clarinet plays on G dotted half note.

Bar 17 = ??

Bar 18 = D half-dim 7/11 (D/F/Ab/C/G).

Bar 19 = ??

Bar 20 = Eb maj/9 (Eb/G/Bb/F).

Bar 21 = Eb min 7th (Eb/Gb/Bb/Db).

Bar 22 = B min/9 (B/D/F#/C#). [1:00]

The oboe plays Line 2 C# half note to D-E 8ths (repeat next bar). After a quarter rest, woodwinds play F/B/D/F# half notes.

Bar 23 = ??.

Bar 24 = B min/9.

Bar 25 = ??.

Bar 26 = A min/9.

Bar 27 = A min/9.

Bar 28 = E min/9.

Bar 29 = B dim 7th (B/D/F/Ab).

Bar 30 = A min 9th (A/C/E/G/B).

Bar 31 = D half-dim 7/11 (D/F/Ab/C/G).

Bar 32 = D min/9(D/F/A/E).

Bar 33 = ?? D/F/Ab/E

Chord Frequency Analysis:

38% min/9ths

28% min 9ths

13% half-dim 7/11ths

6% half-dim 7ths

6% dim 7ths

3% maj/9th

3% min 7th

3% min Maj 7th

“The Shower” R3/1 *Moderato* in $\frac{3}{4}$ time. 45 bars, 1:03. Key signature of F maj/D min (one flat). Located on track # 8.

Bar 1 = N/A.

The English horn plays *p espr* < on Line 1 rising quarter notes D-F-G.

Bar 2 = D min (D/F/A).

The E.H. continues the melody line on A half note to G-F 8ths. The cello and bass clarinet play D dotted half note to (Bar 3) G half note (followed by a quarter rest). After a quarter rest, muted violins play A/D/F half notes on the up-bow while violas play small octave D/A half notes.

Bar 3 = Bb maj(Bb/D/F).

The E.H. plays G-F-G quarter notes. After a quarter rest, the violins play B/D half notes while the violas play D/F small octave half notes on the up-bow.

Bar 4 = D min.

Bar 5 = D min 7th (D/F/A/C). The oboe now plays the melody line.

Bar 6 = F maj (F/A/C).

Bar 7 = F maj.

Bar 8 = ??.

Bar 9 = D min. Two clarinets now play the melody line. [:15]

Bar 10 = Bb maj.

Bar 11 = D min.

Bar 12 = D min.

Bar 13 = F maj. [:21] *Vivo (in 1)* in 3/8 time. The cue takes on a uncharacteristically (for Herrmann) sprightly waltz turn here. The horns and oboes play fortissimo on F dotted quarter notes while the Flutes/bass clarinet etc play on F as well. After a 16th rest, the violins/flutes/clarinets play Line 2 C/A stand alone 16ths up to F/C (c'') down to C/A up to F/C down to C/A 16ths (connected by two crossbeams). After a 16th rest, the harp plays a 16th note arpeggio starting Line 1 A stand alone 16th to Line 2 C-F-A-C (c'') 16ths (connected by two crossbeams).

Bar 14 = Bb maj.

Bar 15 = F maj.

Bar 16 = C maj.

Bar 17 = F maj.

Bar 18 = A min.

Bar 19 = Bb maj.

Bar 20 = E half-dim 7th(E/G/BB/D).

Bar 21 = Bb maj.

Bar 22 = F maj.

Bar 23 = C# half-dim 7th(C#/E/G/B).

Bar 24 = D min.

Bar 25 = F maj.

Bar 26 = F maj.

Bar 27 = E half-dim 7th.

Bar 28 = F maj. *Molto sost (in 1)* and *molto meno mosso*. [:35]

This jaunty section ceases (the F maj/D min key signature is now in effect). Violins I play Line 1 F dotted quarter note up to (Bar 31) Line 2 D dotted quarter note. Violins II play F dotted quarter note to (Bar 31) D/F dotted quarter notes. Viola/VC play F/C/F dotted quarter notes to (Bar 31) B/F/B.CB play lowest F up to (Bar 31) B dotted quarter notes.

Bar 29 = F maj.
 Bar 30 = Bb maj.
 Bar 31 = F maj.
 Bar 32 = C maj.
 Bar 33 = N/A.
 Bar 34 = Bb maj.
 Bar 35 = F maj.
 Bar 36 = C maj (C/E/G).
 Bar 37 = F maj.
 Bar 38 = A min.
 Bar 39 = Bb maj.
 Bar 40 = C maj.
 Bar 41 = F maj.
 Bar 42 = C maj.
 Bar 43 = F maj.
 Bar 44 = F maj.
 Bar 45 = Ab maj (Ab/C/Eb).

Chord Frequency Analysis:

72% major
 19% minor
 7% half-dim 7ths
 2% min 7th

“The Rocking Chair” R3/3 *Vivo* in 6/8 time. 76 bars, 3:10. Track # 9.

[Note: This cue is very much like “The House” cue discussed earlier, so I will not go into any great detail here in terms of instrumental rundown]

Bar 1 = N/A.

Fags play the ostinato pattern (delayed triplet/normal triplet) on Line 1 F notes.

Bars 2-4 = F maj (F/A/C). Flutes/clarinets/oboes play the melody.

Bar 5 = Bb maj.(Bb/D/F).

Bars 6-9 = D min (D/F/A).

Bars 10-11 = C# half-dim 7th. (C#/E/G/B).

Bars 12-13 = ??.

Bars 14-15 = D half-dim 7th (D/F/Ab/C).

Bar 16 = E min 7th (E/G/B/D). [:15] *Sost e largamente* (similar to Bar 18 of “The House”). Violins and viole play Lines 2 & 3 F# dotted half notes tied to next bar. So this inclusion can create the E min 9th (E/G/B/D/F#). Etc.

Bar 17 = E min 7th.

Bar 18 = E min (E/G/B).

Bars 19-21 = D half-dim 7th.

Bars 22-23 = E min 7/11 (E/G/B/D/A)

Bar 24 = F min/9th (F/Ab/C/G).

Bars 25-26 = F maj 7th (F/A/C/E).

Bar 27 = D half-dim 7th.

Bar 28 = B dim 7th (B/D/F/Ab).
 Bar 29 = A min 9th (A/C/E/G) or A min 9 (A/C/E/G/B). *Lento* in $\frac{3}{4}$ time. [:34]
 Bar 30 = C maj 7th (C/E/G/B).
 Bar 31 = ??.
 Bar 32 = D min 7th (D/F/A/C).
 Bar 33 = B half-dim 7th.
 Bar 34 = D half-dim 7th.
 Bar 35 = A min/9th (A/C/E/B).
 Bar 36 = C maj 7th.
 Bar 37 = D min 7th.
 Bar 38 = D half-dim 7th.
 Bar 39 = A min/9th.
 Bar 40 = E half-dim 7th (E/G/Bb/D).
 Bar 41 = D half-dim 7th.
 Bar 42 = Eb min/9 (Eb/Gb/Bb/F).
 Bar 43 = B min/9 (B/D/F#/C#).
 Bar 44 = D maj 7th (D/F#/A/C#).
 Bar 45 = G maj 7th (G/B/D/F#).
 Bar 46 = ??.
 Bar 47 = C maj 7th.
 Bar 48 = D half-dim 7th.
 Bar 49 = B half-dim 7th.
 Bar 50 = D half-dim 7th.
 Bar 51 = A min/9.
 Bar 52 = D half-dim 7th.
 Bar 53 = D min/9 (D/F/A/E).
 Bar 54 = D half-dim 7th.
 Bars 55-56 = Eb min/9.
 Bar 57 = ?? Perhaps Fb maj 7 (Fb/Ab/Cb/Eb).
 Bars 58-59 = F# min/9 (F#/A/C#/G#).
 Bar 60 = ??. B/D/F#/Ab
 Bars 61-62 = A min 9th (A/C/E/G/B).
 Bar 63 = ??.
 Bars 64-65 = D half-dim 7th.
 Bars 66-67 = E maj (E/G#/B).
 Bar 68 = D half-dim 7th.
 Bars 69-70 = A min/9.
 Bar 71 = F maj 7th (F/A/C/E).
 Bar 72 = D half-dim 7th.
 Bar 73 = A min/9.
 Bar 74 = D half-dim 7th.
 Bars 75-76 = E maj.

Chord Frequency Analysis:

Very roughly,

33% half-dim 7ths

18% min/9ths
 13% major
 13% maj 7ths
 8% min 7ths
 5% min 9ths
 etc

“The Painting” R4/A *Moderato* in (yes, you guessed it!) $\frac{3}{4}$ time! 14 bars, :38.
 Located track # 10. Instrumentation: Harp and muted strings.

Bars 1-2 = ??. Perhaps A min/9 (A/C/E/B).

Celli play $p <$ small octave B dotted quarter note to A-B-C 8ths (repeat next bar). After a quarter rest, violins/viole play p on middle C/E/B half notes (repeat next bar).

Bars 3-4 = ?? Perhaps G min/9 (G/Bb/D/A).

Celli play A dotted quarter note to G-A-Bb 8ths (repeat next bar). After a quarter rest, violins/viole play Bb/D/A half notes (repeat next bar).

Bars 5-6 = F min/9 (F/Ab/C/G).

Celli play G dotted quarter note to F-G-Ab 8ths. After a quarter rest, violins/viole play Ab/C/G half notes (repeat next bar).

Bars 7-8 = F half-dim 7th (F/Ab/Cb/Eb).

Celli play F dotted quarter note to Eb down to Cb back up to Eb 8ths to (Bar 8) F dotted quarter to Ab-Cb-Eb ascending 8th notes.

Bars 9-10 = F half-dim 7th.

Violins I now take over the melody line from the celli, playing Line 1 F dotted quarter note to Ab-Cb-Eb 8ths to (Bar 10) Line 2 F dotted quarter note to Ab-Cb-Eb ascending 8th notes. After a quarter rest in Bar 9, altri strings play F/Ab/Cb half notes $p <$ to (Bar 10), after a quarter rest, Ab/Cb/Eb half notes.

Bars 11-13 = Eb min/9 (Eb/Gb/Bb/F) and also F half-dim 7th. C time.

Violins play Line 3 F whole note tied thru Bar 13. Altri strings play starting Great octave Eb/Bb/Gb/Bb/Eb dotted half notes tied thru Bar 13. After a half rest, the harp plays triplet “3” descending quarter notes (in brackets underneath) starting Line 3 Eb-Cb-Ab to (Bar 12) Line 2 F-Eb-Cb to Line 1 Ab-F-Eb to (Bar 13) Cb-Ab-F (f) to small octave Ab-Cb-Ab.

Bar 14 = ?? E/B/F# Perhaps E min/9 (E/G#/B/F#) without the 3rd.

The strings play E/E/B/E/B/F# whole notes held fermata.

Chord Frequency Analysis:

69% min/9ths
 31% half-dim 7ths

“The Laundry Truck” R4/B $\frac{3}{4}$ time, 25 bars. Located track # 10 starting at :46. Key sig of F maj again (one flat).

Bars 1-3 = N/A.

Violins I play forte Line 1 E quarter note down to small octave A up to Line 1 A quarter note. Repeat next two bars *poco accel*. In Bar 2, violins II join in on the same notes thru Bar 3. In Bar 3, the violas join in as well (same notes).

Bar 4 = F maj (F/A/C). *Vivo*. [:50]

Flutes/oboes/clarinets play fortissimo on Lines 1 & 2 F dotted quarter note to three F 8ths. Violins & violas are pizz. Etc.

Bar 5 = Bb maj (Bb/D/F).

Bar 6 = F maj.

Bar 7 = ??.

Bar 8 = F maj.

Bar 9 = A min.

Bar 10 = G min.

Bar 11 = ??

Bar 12 = Bb maj.

Bar 13 = F maj.

Bar 14 = C# half-dim 7th.

Bar 15 = D dim.

Bar 16 = F maj.

Bars 17-18 = ??

Bar 19 = N/A. *Rall* [1:04] Woodwinds on F dotted half notes tied thru Bar 23.

Bar 20 = Db maj.

Violas/violins play Ab/Db/F dotted half notes legato next bar's chord.

Bar 21 = F half-dim 7th. Violas/violins on Ab/Cb/Eb.

Bar 22 = Db maj. Repeats Bar 20.

Bar 23 = F half-dim 7th. Repeats Bar 21.

Bars 24-25 = ??

Strings play E/B/D/Ab/D/F# dotted half notes tied to next bar and held fermata.

Predominance of major chords here.

“Bittersweet” R4/1 2/4/C alternation of meters thru Bar 7. 37 bars, 2:20.
Located track # 11. One of my favorite cues in this score!

Bar 1 = N/A.

Sords violins play *p* on Line 2 Eb quarter note on the up-bow to Line 3 Eb quarter note.

Bar 2 = Ab maj (Ab/C/Eb).

Handwritten musical score for a symphony orchestra. The score is in C major and 4/4 time. The first system shows the Violins (Vln) playing a half note D4, followed by a half note C4. The Flutes (Fls) and Clarinets (Cl) play a half note Eb3. The Harp (HP) plays an arpeggio on a triplet of eighth notes: Ab3, Eb3, Ab3. The Woodwinds (Ww) and Cello (Celi) play a half note Ab3. The Strings (Strg) play a half note C4. The second system shows the Violins playing a half note D4, followed by a half note C4. The Flutes and Clarinets play a half note Eb3. The Harp plays an arpeggio on a triplet of eighth notes: Ab3, Eb3, Ab3. The Woodwinds and Cello play a half note Ab3. The Strings play a half note C4. The third system shows the Violins playing a half note D4, followed by a half note C4. The Flutes and Clarinets play a half note Eb3. The Harp plays an arpeggio on a triplet of eighth notes: Ab3, Eb3, Ab3. The Woodwinds and Cello play a half note Ab3. The Strings play a half note C4.

In C time, the violins (and now violas joining in) play D to C half notes. Flutes and clarinets play *mf* > on Eb/Ab/C whole notes. All other woodwinds and cello play Ab/Ab/Eb/Ab/C (c') whole notes. The harp is arpeggio on triplet "3" 8th notes starting Great octave Ab-Eb-Ab to middle C-Eb-Ab to Line 2 C quarter note (followed by a quarter rest).

Bar 3 = N/A.

In 2/4 time again, the soli violins play Line 2 C quarter note on the up-bow up to Line 3 C quarter note.

Bar 4 = D half-dim 7th.

In C time again, violins and also viole play Lines 1 & 2 Bb to Ab half notes. Flutes and clarinets play D/Ab/D (d'') whole notes. Woodwinds and celli play F/F/D/Ab/C whole notes. The harp is arpeggio on Great octave F-C-D 8th notes to Ab-C-D 8ths to Line 1 F quarter note (followed by a quarter rest).

Bar 5 = N/A.

In 2/4 time, violins are soli again on Line 1 Ab quarter note on the up-bow up to Line 2 Ab quarter note.

Bar 6 = D dim 7th(D/F/Ab/Cb).

In C time, violins & viole play G to F half notes. Flutes and clarinets play D/Ab/Cb whole notes. The harp is arpeggio on F-Cb-D 8ths to D-Ab-Cb 8ths to D quarter note.

Bar 7 = N/A.

In 2/4 time (for the final *time*), soli violins play Line 2 F quarter note on the up-bow up (tied to quarter note) and also divisi up to Line 3 F quarter note.

Bar 8 = Eb maj (Eb/G/Bb). *Lento* in C time. [:20]

Violins and viole play Eb to D half notes. The harp is arpeggiando (vertical wavy line rolled chord) on quarter notes starting Line 1 Eb/G/Bb/Eb/G/Bb/Eb (followed by a quarter and half rest). Woodwinds and celli play Eb/Bb/Eb whole notes legato up to (Bar 9) Ab/Eb/Ab dotted half notes (followed by a quarter rest). After a quarter rest, the *dolce* horns play G/Eb quarter notes up to Bb/G quarter notes back down to G/Eb quarter notes.

Bar 9 = Ab maj (Ab/C/Eb).

Violins & viole play Lines 2 & 3 C dotted half notes decrescendo to D up to F 8th notes. After a quarter rest, stately horns play Ab/F to C/Ab back to Ab/F quarter note dyads crescendo-decrescendo.

Bars 10-11 = ??.

Violins/viole play Eb down to C quarter notes down to "3" triplet value A half note up to C triplet value quarter note to (Bar 11) Bb half note to Ab dotted quarter notes to G 8ths. Horns play C/Ab down to Ab/F quarter note dyads to G/Eb half notes. In Bar 11, after a quarter rest, the horns play G/Eb to Ab/F to G/Eb quarter note dyads. After a half rest in Bar 10, woodwinds/strings play Eb/Bb/Eb half notes tied to dotted half notes in Bar 11 (followed by a quarter rest).

Bars 12-15 = ??.

Violins play Line 2 G quarter note to F half note to G up to Bb 8ths to (Bar 13) Ab dotted quarter note down to F 8th up to "3" triplet value A half note up to C triplet value quarter note to (Bar 14) Bb half note to Ab dotted quarter note to G 8th to (Bar 15) G quarter note to F half note down to Line 2 C up to Eb 8ths to (Bar 16) D dotted quarter to C 8th to triplet value Line 1 A half note to Line 2 C triplet value quarter note. End of melody line.

Back in Bar 12, after a quarter rest, horns play Ab/C to C/D to Ab/C quarter note dyads to (Bar 13) after a quarter rest, D/F to F/Ab to Eb/G quarter notes to (Bar 14) G/Eb to Ab/F quarter notes to C/Ab half notes to (Bar 15) Bb/G to Ab/F to BB/G to C/Ab quarter note dyads. Strings etc in Bar 12 play F/D/Ab whole notes legato up to (Bar 13)

D/Ab/C half notes down to Eb/Bb/G (g) half notes tied to half notes in Bar 14 to F/C/Ab half notes, etc.

Bar 16 = Eb maj.

Horns play Bb/G to Ab/F quarter note dyads to G/Eb half notes. Strings etc play D/Ab/C to Eb/G/Bb half notes.

Bars 17-18 = N/A. Switch to $\frac{3}{4}$ time. [1:00]

The viole and violins play G/Bb dotted half notes to (Bar 18) F/C/Ab/C dotted half notes. After a quarter rest, the oboe plays descending legato 8ths Line 2 Ab to G and then G to E (all four notes crossbeam connected) to (Bar 18) F quarter note to Eb-C-C-D 8ths.

Bar 19 = F min.

Strings play D/Bb/D/F dotted half notes decrescendo. The oboe plays Line 2 D quarter note to C-A-A-Bb 8ths. End of this sub-section.

Bars 20-22 = ??. [1:10]

Violins I play Line 1 Bb half note to Ab quarter note down to Eb quarter note up to (Bar 21) Bb half note to Ab quarter note to D quarter note to (Bar 22, now played by violins II) Ab half note to Fb down to D quarter notes. After a quarter rest in Bar 20, altri strings play Ab/Eb/Gb/Cb/Eb (Cb/Eb played by violins II) dotted half notes legato to (Bar 21) Ab/D/F/B/D dotted half notes (followed by a quarter rest). In Bar 22, after a quarter rest, violins I now play Ab/D dotted half notes to (Bar 23) G/B dotted half notes (with a quarter rest). Altri strings play E/BB/D to next bar's E/B/E dotted half notes.

Bar 23 = Emin/9 (E/G/B/F#).

Bar 24 = D half-dim 7th.

Bars 25-26 = ??.

Bar 27 = D half-dim 7th.

Bar 28 = A min/9.

Bar 29 = B dim 7th.

Bars 30-32 = ??

Bar 33 = C min (C/Eb/G).

Bar 34 = Ab maj

Bar 35 = A min.

Bar 36 = Ab maj.

Bar 37 = N/A. Violins I end of Lines 2 & 3 E dotted half notes held fermata.

“Exit” R4/2 *Moderato* in C time. 11 bars, :32. Strings and harp only. Located track #11 starting at 2:20.

Grace bar = N/A.

Violins I play (as in the start of “Bittersweet”) Line 2 Eb up to Line 3 Eb notes. However, this time we find 8th notes instead of quarter notes.

Bar 1 = Ab maj (Ab/C/Eb).

Violins I continue the familiar melody line on Line 3 D quarter note to C half note decrescendo, and then C up to Line 3 C 8ths crescendo. *Sords* violins II play Line 1 Eb/Ab/C (c’’) dotted half notes *p* > (followed by a quarter rest). *Sords* viole play *p* on Ab/C (c’) dotted half notes. VC/CB play Ab/Ab/Eb dotted half notes (also followed by a quarter rest). The harp plays “3” triplet rising 8th notes starting Great octave Ab-Eb-

Ab to middle C-Eb-Ab to stand alone Line 2 C 8th (followed by two triplet value 8th rests and a quarter rest).

Bar 2 = D half-dim 7th(D/F/Ab/C).

Violins I play Line 2 Bb quarter note to Ab half note decrescendo, and then Line 1 Ab up to Line 2 Ab 8th notes. Violins II play Ab/D (d'') dotted half notes (followed by a quarter rest). Viole play Ab/C (c') dotted half notes. VC/CB play F/F/D (d) dotted half notes (followed by a quarter rest). The harp is arpeggio on F-C-D to Ab-C-D triplet 8ths to F (f') 8th (followed by rests).

Bars 3-4 = E min/9 (E/G/B/F#). [2:30] Now ¾ time. New section of music.

Violins I play Line 2 F# dotted quarter note to E-F#-G 8ths (crossbeam connected), repeated next bar. Violins II Line 1 G/B dotted half notes legato to (Bar 4) F#/B half notes (followed by a quarter rest) while viole play B/E (e') to B/D notes, and VC play E/B/G (g) to B/F# notes.

Bar 5 = A min/9 (A/C/E/B).

Violins I play Line 2 B half note to A down to E 8ths to (Bar 6) G half note to F quarter notes. Violins II play B/C (c'') dotted half notes to (Bar 6) Ab/C half notes. VC play A/E dotted half notes to next bar's F/D half notes. Viole play A/C dotted half notes to (Bar 6) Ab-C-D rising quarter notes decrescendo.

Bar 6 = D half-dim 7th.

Bar 7 = F maj 7th (F/A/C/E). C time, *piu mosso*. [2:42] New section.

An ostinato pattern is played in this new section. Violins I play *p* > A/E (e'') quarter notes to A/E half notes to A/E quarter notes, while violins II play on F/A notes, viole on middle C/E notes, and VC on A/E (e) notes. CB plays E quarter note to E half note (followed by a quarter rest).

Bar 8 = ??

Violins I play E/G#/D quarter notes to half notes to quarter notes. I am missing the violins II notes, hence my uncertainty as to the chord profile. Viole play BB/D notes, and VC play BB/F notes.

Bar 9 = F maj 7th

Viole/VC repeat Bars 7-8. However, violins I play F/A/E (e') notes in that ostinato to (Bar 10) E/G#/D. Etc.

Bar 10 = ??.

Bar 11 = N/A.

Strings play e/B notes held fermata. Violins I play Line 1 E/B/E (e'') whole notes, viole on small octave and Line 1 E, and VC play E/B/B (b) whole notes. CB I believe plays Great octave E.

Chord Frequency:

37.5% min/9th

25% maj 7ths

25% half-dim 7ths

12.5% major

“The New Look” R5/3 *Allegretto* in 4/8 time. 78 bars, 1:57. Track # 12.

Grace bar = N/A.

Clarinet I and *pizz* violins I play, after a 16th rest, middle C-F-G rising 16th notes.

Bar 1 = F maj (F/A/C).

The clarinet and *pizz* violins I play the jaunty little melody on A 8th to G-F 16ths figure (crossbeam connected). Repeat the three-note figure same bar. After a quarter rest, pizzicato violone and violins II play A/C (c') 8ths (followed by an 8th rest) and another A/C 8ths. VC pluck *pizz* Great octave F up to small octave C 8th notes (repeat). CB pluck *pizz* on lowest F 8th (followed by an 8th rest). Repeat pattern same bar.

Bar 2 = F maj.

Clarinet I and violins play the A quarter note (followed by a 16th rest) and another middle C-F-G 16ths figure. After an 8th rest, violone and violins II play two A/C 16ths (followed by an 8th rest). VC pluck F 8th up to two small octave C-C 8ths (Followed by an 8th rest). CB pluck an F 8th (followed by an 8th and quarter rest).

Bar 3 = F maj.

Bar 4 = G min (G/Bb/D).

Bars 5-7 = G min.

Bars 8-9 = F maj.

Bars 10-46 = ?? [I did not copy these bars]

Bar 47 = F maj.

Bar 48 = Bb maj.

Bar 49 = F maj.

Bar 50 = G min.

Bars 51-52 = ??

Bar 53 = G min

Bars 54-61 = ?? [I did not copy these bars]

Bar 62 = Db maj.

Bar 63 = Gb maj.

Bar 64 = Db maj.

Bar 65 = Ab maj.

Bars 66-67 = Db maj.

Bar 68 = Eb min 7.

Bar 69 = Ab maj.

Bars 70-78 = ?? [I did not copy these bars]

Obviously major/minor dominated.

“Assets” R6/1 ¾ time, 16 bars, :35. Track # 13.

Bar 1 = N/A.

Sords violins I play *pp sempre* on Line 1 rising quarter notes D-F-G.

Bar 2 = D min (D/F/A).

Violins I play A half note to G-F 8ths. VC play Great octave D dotted half note legato to (Bar 3) G half note (followed by a quarter rest). After a quarter rest, violins II & violone play *pp* on A/D/F (f') half notes.

Bar 3 = G Dom 7th (G/B/D/F).

Violins I play G-F-G quarter notes. After a quarter rest, violins II/violone play B/D/F half notes.

Bar 4 = D min.

Violins I play A quarter note down to D dotted quarter note (end of the seven-note phrase) up to A 8th. VC play D dotted half note to (Bar 5) F half note. After a quarter rest, violins II/viole play F/A/D half notes.

Bars 5-7 = F maj.

Violins I play A up to C back to A quarter notes to (Bar 6) Line 2 D-C-A (a') quarter notes (end of seven-note phrase) to (Bar 7) C-A-G quarter notes to (Bar 8) A half note (end of phrase) to A quarter note. VC in Bar 6 play A dotted half note legato to (Bar 7) F half note. IN Bar 5, after a quarter rest, violins II/viole play A/C/F half notes to (Bar 6) F/A/D to (Bar 7) A/C/F.

Bar 8 = N/A.

VC play A half note (with a quarter rest). Viole play middle C# dotted half note while violins II play F to E quarter notes (followed by a quarter rest).

Bar 9 = D min.

Bar 10 = F maj.

Bars 11-12 = Eb maj (Eb/G/Bb).

Bar 13 = D min.

Bar 14 = ??.

Bars 15-16 = D min.

Roughly 50/50 each minor/major chords

“Anger” R7/1 *Lento* in C time. 37 bars, 1:44. Located on track # 13 starting at :37.

Grace bar = A half-dim 7th (A/C/Eb/G).

Muted strings play rising 16th notes A-C-Eb-G (so linear or horizontal harmony with the arpeggio).

Bar 1 = N/A.

Strings play “3” triplet value F# [Line 1 for violins] half note legato to G triplet value quarter note up to Bb quarter note tied to triplet value Bb quarter note down to Eb triplet value 8th.

Bar 2 = N/A. Now ¾ time.

Strings play G quarter note to F# dotted quarter note to G 8th.

Bars 3-4 = N/A. Back to C time for two bars.

Strings play Ab quarter note down to Eb quarter note to D dotted quarter note to middle C 8th to (Bar 4) Db down to small octave Ab quarter notes to G dotted quarter note to A 8th.

Bars 5-6 = N/A. Back to ¾ time.

Violins play middle C (small octave for viole/VC) quarter note to B half note up to (Bar 6) Eb half note to D quarter note.

Bars 7 = F# min (F#/A/C#). [:59] *piu mosso*

Violins are bowed trem on A/C# (middle C-sharp) dotted half notes *sff* decrescendo and tied to half notes next bar (followed by a quarter rest). Repeat next two bars. Cell/viole play bowed trem and *molto agitato* on F#/A/C# notes in the same manner. After a quarter rest, altri strings play D# dotted quarter notes to E 8ths, etc.

Bar 8 = F#min/9 (F#/A/C#/G#).

Bar 9 = F# min.
 Bar 10 = F# min 7th (F#/A/C#/E).
 Bars 11-12 = G min (G/Bb/D).
 Bars 13-14 = G min (repeat Bars 11-12).
 Bars 15-16 = F half-dim 7th (F/Ab/Cb/Eb).
 Bars 17-18 = C half-dim 7th (C/Eb/Gb/Bb).
 Bars 19-20 = C# half-dim 7th (C#/E/G/B).
 Bars 21-22 = G half-dim 7th (G/Bb/Db/F).
 Bars 23-24 = E min or E min 9 (E/G/B/F#) to C Dom 7th (C/E/G/B).
 Bar 25 = A min or A min/9 to B min.
 Bar 26 = ??.
 Bar 27 = Ab min or Ab min/9 Ab/Cb/Eb/Bb) to Bb min.
 Bar 28 = E min to Eb min.
 Bar 29 = Ab aug to E min.
 Bar 30 = Gb aug (I believe) to *D min*
 Bar 31 = D min to ??.
 Bar 32 = C min to ?? (Db/F/C).
 Bars 33-34 = ??.
 Bar 35 = Eb maj to Db maj.
 Bar 36 = Eb maj.
 Bar 37 = C maj (I believe).

“The Book” R7/3 C time, 9 bars,:35. Track # 14. “Bittersweet” theme again.

Bar 1 = Eb maj (Eb/G/Bb).

Muted violins play Lines 2 & 3 Eb to D half notes crescendo. Viole/VC play Eb/Bb/Eb/G whole notes. After a quarter rest, two horns play. Horn I plays Line 1 Eb up to G back to Eb quarter notes while horn II plays small octave G-Bb-G quarter notes.

Bar 2 = Ab maj (Ab/C/Eb).

Violins play Lines 2 & 3 C dotted half notes decrescendo, and then D up to F 8th notes. Viole/VC play Ab/Eb/Ab/C (c⁷) dotted half notes (followed by a quarter rest). After a quarter rest, two horns play Ab/F to C/Ab back to Ab/F quarter notes.

Bar 3 = Eb maj.

Violins play Eb down to C quarter notes down to “3” triplet value A half notes up to C triplet value quarter notes. Horns play C/Ab down to Ab/F quarter notes to G/Eb half notes. After a half rest, viole/celli (perhaps CB) play Eb/Bb/G/Bb half notes tied to dotted half notes next bar.

Bar 4 = Eb maj.

Violins play Bb half notes to Ab dotted quarter notes to G 8ths. After a quarter rest, horns play G/Eb to Ab/F to G/Eb quarter notes.

Bar 5 = D half-dim 7th (D/F/Ab/C).

Violins play G quarter notes to F half notes to G up to Bb 8th notes. Viole/VC play F/C/D/Ab whole notes crescendo tied to next bar. After a quarter rest, horns play Ab/C to C/D to Ab/C quarter notes.

Bar 6 = Eb maj.

Violins continue the melody line on Ab dotted quarter notes to F 8ths to “3” triplet value A half notes up to C triplet value quarter notes. Horns play D/F to F/Ab to Eb/G quarter notes (followed by a quarter rest). Violoncello/VC (perhaps CB) play F/C/D/Ab half notes tied to previous bar decrescendo, and then Eb/Bb/Eb/G half notes tied to half notes next bar.

Bar 7 = D half-dim 7th.

Violins repeat Bar 4. Horns play G/Eb to Ab/F to C/Ab quarter notes (followed by a quarter rest). After the half note tie from the previous bar, violoncello/VC play F/C/F/Ab half notes tied to dotted half notes next bar (except the C moves to D half note in Bar 8 to C quarter).

Bar 8 = F min (F/Ab/C).

Violins play G quarter notes to F half notes down to C/Ab/C (c”) quarter notes. Horns play Bb/G to Ab/F to BB/G quarter notes (followed by a quarter rest).

Bar 9 = C min (C/Eb/G).

Violins settle on Line 1 Eb and Line 2 C/Eb whole notes held fermata and decrescendo. Horns are silent. Altri strings play *mp* > on Great octave C and small octave C/G whole notes held fermata.

Chord Frequency:

56% major

22% minor

22% half-dim 7ths

“Compassion” R7/5 *Vivo (in 1)* in ¾ time. 27 bars, :51. Track # 15.

Bar 1 = C half-dim 7th (C/Eb/Gb/Bb).

Strings and several woodwinds play *ff* on Lines 2 & 3 F rinforzando-marked quarter notes to “3” triplet descending 8ths Eb-Db-C to Bb rinforzando 8ths legato to A 8ths. Horns play *sff* > middle C/Eb/Gb/Bb half notes tied to 8th notes decrescendo (followed by an 8th rest).

Bar 2 = D# half-dim 7th (D#/F#/A/C#).

Strings and woodwinds play C# rinforzando quarter notes to “3” triplet 8ths C-Bb-A to Ab to Gb 8ths. Horns play C#/D/F#/A half notes tied to 8ths.

Bar 3 = C half-dim 7th.

Strings and woodwinds play Bb rinforzando quarter notes to “3” triplet 8ths Ab-Gb-F to Eb-D 8ths. Horns play on C/Eb/Gb/Bb notes again.

Bar 4 = Ab Dom 7th (Ab/C/Eb/Gb).

Strings and woodwinds play Gb rinforzando quarter notes to “3” triplet 8ths F-Eb-Db to C-Bb 8ths. Horns play Ab/C/Eb/Gb.

Bar 5 = B min/9 (B/D/F#/C#). Now Cut time thru Bar 7 and *in 2*.

Strings and woodwinds play middle and Line 2 C# rinforzando quarter notes to “3” triplet 8ths B-A-G to F# rinforzando quarter notes legato to F quarter notes. Horns sound *sf* > on D/F# dotted half notes tied to 8ths. Flutes and bass clarinet play B/F#/B dotted half notes tied to 8ths.

Bar 6 = A min/9 (A/C/E/B).

Strings and woodwinds play B rinforzando quarter notes to “3” triplet value 8ths A-G-F# to E to Eb quarter notes. Horns play middle C/E dotted half notes tied to 8ths, while Fags/bass clarinet play A/E/B notes.

Bar 7 = D dim 7th (D/F/Ab/Cb).

Strings and woodwinds play G rinforzando quarter notes to F-Eb-D triplet 8ths to small octave/Line 1 C rinforzando quarter notes legato to B quarter notes. End of this section for this cue. Horns play Ab/Cb notes, and Fags/B. clarinet on F/D/F notes as given.

Bars 8-10 = F half-dim 7/11 (F/Ab/Cb/Eb/Bb). $\frac{3}{4}$ time. [:07] *Rall in 3*.

Strings play Line 1 Eb legato to F quarter notes to Ab-Bb 8ths to (Bar 9) Line 2 Cb to Eb quarter notes to F-Ab 8ths to (Bar 10) Bb to Line 3 Cb quarter notes to Eb-F 8ths. Violas/clarinets etc play Ab/Cb/Eb dotted half notes tied thru Bar 10. Low woodwinds play B/F dotted half notes thru Bar 10.

Bar 11 = E min/9 (E/G/B/F#). *Moderato*.

Strings play Lines 2 & 3 F# half notes down to C to Ab 8ths. After a quarter rest, oboes, clarinets (etc) play G/G/B half notes (*poco a poco calendo*) to (Bar 12) Ab/D/Ab half notes (followed by a quarter rest). Low woodwinds and I believe violas play E/E/B half notes to next bar's F/F/C (c') half notes.

Bar 12 = D half-dim 7th.

Bar 13 = A min/9.

Bar 14 = ??.

Bar 15 = Ab min.

Bar 16 = A min/9.

Bars 17-18 = D dim 7th.

Bars 19-22 = N/A.

Bars 23-26 = C half-dim 7th.

Bar 27 = N/A. C notes held fermata.

Chord Frequency:

Roughly,

38% half-dim 7ths

24% min/9ths

14% dim 7ths

14% half-dim 7/11ths

“The Search For Love” R8/1 C time, 25 bars, 1:34. Track # 16.

Bar 1 = Eb min (Eb/Gb/Bb).

A familiar ostinato is heard (see “Exit” starting Bar 6). *Sords* violins II play *p* on small octave Bb quarter note to Bb half note to Bb quarter note (repeat next bar) while violas/cellis play this pattern on Eb/Bb/Eb/Gb notes. After a half and quarter rest, *sords* violins I play Line 2 Gb quarter note. Curiously, on the track that you hear, the ostinato is not played in Bar 1, only the violins I Gb quarter note as a grace bar.

Bar 2 = Eb min or Eb min/9 (Eb/Gb/Bb/F).

Reel 8pt 1 [Joy in the morning] "The Search for Love" music by Bernard HERRMANN
 Reconstructed by Bill WROBEL

FLUTE
 Oboe
 E Horn
 Cb (Bb)
 Harp
 I
 II
 V
 VC
 Cb

This piece completed Friday, Oct 2, 2015 3:19 pm

Violins I play Line 3 F half note to Eb down to Bb quarter notes crescendo.

Bar 3 = Ab Dom 9th (Ab/C/Eb/Gb/Bb).

Violins I play Line 3 Db quarter note tied to "3" triplet value 8th up to Eb-Db 8ths to C dotted quarter note decrescendo (end of phrase), and then Bb 8th (start of new phrase). Violins II play middle C quarter to C half to C quarter notes. Viola/VC play the pattern on Ab/Eb/Gb/Bb.

Coriolanus R8pt1 [Joy in the morning] "The Search for Love" music by Bernard Herrmann
 Reconstructed by Bill W. Kotel

Flutes

Cbs (B1)

Harp

I

II

V

VC

21 22 23 24 25

completed Saturday, Oct 3, 2015 8:53 pm 68°

Bar 4 = Eb min 7th (Eb/Gb/Bb/Db).

Violins play Line 3 Eb half note to Db down to Gb quarter notes. Violins II play Db quarter to Db half to Db quarter notes. V/VC play Eb/Gb/Bb notes.

Bar 5 = C half-dim 7th (C/Eb/Gb/Bb).

Violins I play Line 3 C quarter note tied to "3" triplet 8th to Db-C 8ths to BB dotted quarter note down to Gb 8th. Violins II play Line 1 Eb/Gb in the ostinato pattern while the other strings play Gb/Bb/C (c') notes.

Bar 6 = Cb maj 7th (Cb/Eb/Gb/Bb).

Bar 7 = Eb min.

Bar 8 = E Dom 7th (E/G#/B/D).

Bar 9 = G# half-dim 7th (G#/B/D/F#) or maybe G# half-dim 7/11 (added C#).

Bar 10 = A min/9 (A/C/E/B).

Bar 11 = D half-dim 7th.

Bar 12 = D min/9 (D/F/A/E).

Bar 13 = D half-dim 7th. [:43]

Strings play F/D/F/Ab/C (c') whole notes *pp* > to (Bar 14) E/B/E/A/D dotted half notes (followed by a quarter rest). After a quarter rest in Bar 13, the solo oboe plays *p* < on Line 2 C quarter note to D dotted quarter note to C 8th notes crescendo.

Bars 14-15 = ??.

The oboe plays Line 2 E dotted half note decrescendo (followed by a quarter rest). After a quarter rest, the English horn plays *p* < on Line 1 D quarter note to E dotted quarter note to D 8th to (Bar 15) F dotted half note decrescendo (followed by a quarter rest). After a quarter rest in Bar 15, the clarinet is now solo playing *mf* < on middle C quarter note to D dotted quarter note to C 8th to (Bar 16) Eb dotted half note decrescendo. Then the E.H. reappears.

Bar 16 = Ab min.

Bar 17 = Eb maj (Eb/G/Bb). [:57]

Violins II play lowest G/Eb whole notes and viole play Eb/Bb small octave whole notes. After a quarter rest, violins I and flutes play Line 3 Eb-D-Bb descending quarter notes.

Bar 18 = Ab maj (Ab/C/Eb).

Violins I & flutes play D quarter to C half note to D-F 8ths. Violins II play Ab/C (c') whole notes decrescendo while viole play Eb whole notes. After a quarter rest, the harp plays *mp dolce* rising 8th notes starting Great octave Ab-Eb-Ab to middle C quarter note (followed by a quarter rest).

Bars 19-20 = Eb maj.

Bars 21-23 = D half-dim 7th.

Bar 24 = ??.

Bar 25 = C min (C/Eb/G).

Violins play starting Line 2 Eb/C/Eb whole notes held fermata. The harp is gently arpeggio on middle C-Eb-G-C (c'') 8th notes (crossbeam connected) to Eb-G 8ths to Line 3 C quarter note held fermata.

Chord Frequency:

33% half-dim 7ths

24% minor

19% major

10% min/9ths

etc.

“Ruth” R8/2 *Lento e triste* in C time. 16 bars, 1:30. Track # 17.

Bar 1 = D min (D/F/A).

Sords violins play *mp* < > on small octave A quarter note to G#-A 8ths to middle C quarter note legato to B quarter note. Viole and clarinets play forte decrescendo on small octave D/D dotted half notes (followed by a quarter rest). The bass clarinet and perhaps CB play lowest D dotted half note. VC play A quarter note to G#-A 8ths (etc, see violins).

Bar 2 = D min. [Note: This bar was deleted, not recorded]

Clarinet only play the D/F dotted half notes. Violins/celli are silent, but two Fags (bassoons) play the short melody phrase as given in Bar 1, *mf* < >.

Bar 3 = F maj (F/A/C).

Violins and celli play E quarter note to D-E 8ths up to G quarter note legato to F quarter note. Clarinets and again viole play forte F/A dotted half notes. The bass clarinet plays F dotted half note.

Bar 4 = F maj. [Note: This bar was also deleted] Fags play the melody phrase.

Bar 5 = A min/9 (A/C/E/B).

Divisi violins (and perhaps two flutes) play small octave and Line 1 B to A quarter notes to Ab dotted quarter notes to G 8ths. Two English horns play middle C/E dotted half notes decrescendo (followed by a quarter rest). Viole play forte decrescendo on small octave E dotted half note, and VC (and I believe CB) play A dotted half notes.

Bar 6 = Ab min/9 (Ab/Cb/Eb/Bb).

Violins (and maybe flutes) play Bb to Ab quarter notes to Gb dotted quarter notes to F 8ths. The English horns play Cb/Eb dotted half notes, viole/clarinets on Eb, and VC/CB (maybe bass clarinet) on Ab dotted half notes.

Bar 7 = A maj (A/C#/E).

Violins & maybe flutes play Ab to Gb quarter notes to Fb dotted quarter notes to Eb 8ths. English horns play A/C# dotted half notes, VC/CB on A.

Bar 8 = Ab min to B min to D min to Ab maj. [:19]

Violins and flutes play ascending quarter note chords Ab/Cb/Eb to B/D/F# to D/F/A to Eb/Ab/C (c''). Viole/VC play Cb-D-F-Ab quarter notes crescendo, and also CB/bass clarinet. End of section.

Bar 9 = A min(A/C/E). $\frac{3}{4}$ time.

Bar 10 = Bb Dom 7th.

Bar 11 = A min.

Bar 12 = G Dom 7th.

Bar 13 = ??.

Bar 14 = C half-dim 7th to F half-dim 7th.

Bar 15 = Bb aug to B dim.

Bar 16 = N/A.

I believe the bass clarinet & CB play Db whole note fortissimo, Celli play C, and violins/viole on Line 1 F/A whole notes *sff* and held fermata.

Chord Frequency:

50% minor

12.5% major

12.5% min/9

12.5% half-dim 7ths

12.5% Dom 7ths

“The Card” R8/3-9/1 $\frac{3}{8}$ time, 28 bars, 1:32. Track # 18.

Bar 1 = N/A.

Violins *sul G* play *molto agitato* on small octave rinforzando G 8th to B quarter note to middle C#-D 16ths to F# rinforzando quarter note tied to quarter note in Bar 2 to E quarter note tied to 8th (followed by an 8th rest).

Bar 2 = E min (E/G/B).

Viole play small octave G/B dotted half notes *sff* >. VC/CB play E/E/B (B) dotted half notes.

Bar 3 = N/A.

Violins play rinforzando middle C 8th legato to E quarter note to F#-G 16ths to B rinforzando quarter note tied top quarter note next bar to A quarter tied to 8th.

Bar 4 = A min (A/C/E).

Viole play *sff* > on middle C/E dotted half notes, while VC/CB play A/A/E (e) dotted half notes.

Bar 5 = N/A.

Violins play Line 1 Ab rinforzando 8th (*sul A*) to Bb quarter note to B-D 16ths to F rinforzando quarter note tied to quarter note next bar and to Eb dotted quarter note down to Bb 8th.

Bar 6 = Eb min (Eb/Gb/Bb).

Viole play Gb/Bb half notes tied to 8th notes (followed by an 8th rest) while VC/CB play Eb/Bb notes.

Bar 7 = B min (B/D/F#).

Bar 8 = A min or A min/9.

Bar 9 = F min(F/Ab/C).

Bar 10 = E maj.

Bar 11 = C maj 7th. [:31] Oboe solo.

Bar 12 = ?? [unclear notes]

Bar 13 = D min or D min/9.

Bar 14 = A min/9. E.H. solo.

Bar 15 = D half-dim 7th.

Bar 16 = D min/9.

Bar 17 = Ab maj. Clarinet solo.

Bar 18 = C min.

Bar 19 = F min. *Rall*

Bar 20 = C maj (C/E/G). Now C time. [:58]

Bar 21 = Bb maj.

Bars 22-23 = D dim 7th.

Bar 24 = Eb min.

Bar 25 = D maj.

Bar 26 = A min.

Bars 27-28 = F half-dim 7th. Strings on F/Ab/Eb/Ab/Cb notes held fermata.

Flutes on Eb whole notes held fermata.

Chord Frequency:

48% minor

22% major

13% min/9ths

13% half-dim 7ths

“Day By Day” R9/2 C time, 29 bars, 1:37. Track # 19.

Grace bar = N/A.

Sords violins I play *pp* < on A up to middle C 8th notes.

Bars 1-2 = D dim (D/F/Ab).

Violins I play D quarter note to E half note decrescendo (end of four-note short legato phrase), and then down to A up to C 8ths crescendo again. Repeat next bar. Muted violins II play *p* > on small octave Ab dotted half note (followed by a quarter rest) while VC play Great octave F dotted half note. Viole play small octave D half note to C quarter note (followed by a quarter rest). Repeat next bar.

Bar 3 = D min 7th (D/F/A/C). Now $\frac{3}{4}$ time.

Violins I play Line 1 G quarter note to F dotted quarter note down to A 8th. Violins II play A/C (c') dotted half notes crescendo to (Bar 4 in C time) Ab small octave dotted half note (followed by a quarter rest). VC/viole play D/A/F dotted half notes to (Bar 4) B/D dotted half notes.

Bar 4 = D dim.

Violins I play E quarter note to D half note down to A-C 8ths crescendo.

Bar 5 = D dim.

Violins I play D half note to E quarter down to A-C 8ths. Violins II play Ab dotted half note, VC on F. Viole play D quarter to C half note (followed by a quarter rest).

Bar 6 = D half-dim 7th (D/F/Ab/C).

Bar 7 = D min 7th.

Bar 8 = B dim 7th (B/D/F/Ab).

Bar 9 = A min/9. Now $\frac{3}{4}$ time. [:34]

Bar 10 = A min/9 or possibly A min 9 (A/C/E/G/B) due to VC playing now on G dotted half note.

Bar 11 = D min 7th.

Bar 12 = D half-dim 7th.

Bar 13 = A min/9th.

Bar 14 = E half-dim 7th (E/G/Bb/D). [:48]

Violins I play tenderly Line 2 A dotted quarter note to G-A-Bb 8ths. VC plays G half note. After a quarter rest, violins II & viole play E/G/BB/D/E (e'') half notes.

Bar 15 = D half-dim 7th.

Bar 16 = G dim 7th (G/Bb/Db/Fb).

Bar 17 = B min or B min/9 (B/D/F#/C#).

Bar 18 = D maj.

Bar 19 = G maj

Bar 20 = ??.

Bar 21 = A min 9th.

Bar 22 = D half-dim 7th.

Bar 23 = ?? Perhaps B half-dim 7th

Bar 24 = D half-dim 7th. *Largamente*. [1:16]

Violins I play Line 3 C half note to B quarter note. Violins II/viole play F/Ab/D/F (f'') dotted half notes. The harp plays Contra and Great octave Ab half notes but also two "6" septuplet 16th note ascending figures of small octave C-D_F-Ab-C-D to F-Ab-C-D-F-Ab (followed by a quarter rest).

Bar 25 = A min/9.

Bar 26 = D half-dim 7th.

Bars 27-28 = ??.

Bar 29 = E Dom 7 b 5th. In end Bar 29, violins I play Line 2 E dotted half note held fermata and decrescendo. After a quarter rest, violins II play Line 1 D/G# half notes held fermata. After a quarter rest, VC/CB play Bb half notes. SO E/G#/Bb/D tonality (unless I took down the notes incorrectly).

“The Christmas Gift” R9/3 *Andante* in $\frac{3}{4}$ time. 58 bars, 1:42. Track # 20.

Bar 1 = N/A.

Sords violins I play *p* < on rising Line 1 quarter notes D-F-G.

Bar 2 = D min (D/F/A).

Violins I play A half note to G-F 8ths. After a quarter rest, violins II play *pp* on Line 1 D/F half notes on the up-bow legato down to (Bar 3) Bb/D dotted half notes decrescendo, while VC/viole play D/A/D/A (a) half notes to (Bar 3) G/D/F) dotted half notes.

Bar 3 = G min 7th (G/BB/D/F). Violins I play G-F-G quarter notes.

Bar 4 = ??.

Violins I play A quarter down to D dotted quarter (end phrase) and then A 8th. After a quarter rest, violins II play A/D (d') half notes on the up-bow to (Bar 5) A/F dotted half notes, while viole/celli play D/A/G to F/C/F/C notes.

Bars 5-7 = F maj (F/A/C).

Bar 8 = ??.

Bar 9 = D min.

Bar 10 = F maj.

Bars 11-12 = Eb maj (Eb/G/Bb).

Bar 13 = D min.

Bar 14 = G min 7th.

Bar 15 = D min.

Bar 16 = D half-dim 7th.

Bar 17 = N/A.

Bar 18 = D half-dim 7th.

Bars 19-20 = D min. End of this section.

Bar 21 = F maj. *Allegretto* and *valse tempo (in 1)*. [:48]

Flutes play fortissimo (actually sounds less loudly) Lines 1 & 2 F dotted half notes to (Bar 22) Lines 2 & 3 D dotted half notes rinforzando. After a quarter rest, clarinets play staccato 8th notes C/A up to F/C (repeat same bar). After an 8th rest, the harp is arpeggio on Line 1 A-C-F-A-C (c'') 8ths. The bass clarinet plays *mf* > on F half note tied to 8th.

Bar 22 = Bb maj.

Bar 23 = F maj.

Bar 24 = C Dom 7th (C/E/G/Bb).

Bar 25 = F maj.

Bar 26 = F maj 7th.

Bar 27 = Bb maj.

Bar 28 = C Dom 7th.

Bar 29 = Bb maj.

Bar 30 = F maj.

Bar 31 = C# dim 7thC# dim.

Bar 32 = D min.

Bars 33-34 = ??.

Bar 35 = C Dom 7th. *Rall*

Bar 36 = Eb min or Eb min/9 *Moderato (in 3)*. [1:06]

Violins I play *pp* < on Line 2 F half note to Eb down to Bb 8ths. After a quarter rest, violins II play Line 1 Gb/Bb half notes on the up-bow to (Bar 37) D/F# dotted half notes, while viole/VC play Eb/Bb/Gb to B/F#/B notes.

Bar 37 = B min or B min/9.

Bar 38 = D dim.

Bar 39 = A min/9.

Bar 40 = D half-dim 7th. *Rall*

Bar 41 = F maj 7th.

Bar 42 = ??.

Bar 43 = F maj. *Allegretto (in 1)*. [1:23]

Violins I and oboe I play *pp* < Line 2 F dotted half note to (Bar 44) Line 3 D dotted half note to (Bar 45) C-Bb-A quarter notes to (Bar 46) G half note (end phrase) to Line 1 C quarter note. Viole and clarinet in Bar 43 play small octave F dotted half note up to (Bar 44) Bb to (Bar 45) middle C to (Bar 46) E, etc.

Bar 44 = Bb maj

Bar 45 = F maj.

Bar 46 = C Dom 7th.

Bar 47 = F maj.

Bar 48 = F maj 7th.

Bars 49-57 = ?? [I did not copy these bars. Sorry.]

“The Cradle” R10/1 *Andantino (in 2)* in 6/8 time. 24 bars, 1:25. Track # 21. Very nice cue, one of my favorites in this score.

Bar 1 = N/A.

Actually a grace bar. Clarinet I plays *p* on middle C 8th note.

Bar 2 = F maj (F/A/C).

Clarinets play the delightfully mellow melody line on A/F (f[°]) quarter notes to Bb/G 8ths to C/A quarter notes to D/Bb 8ths. The bass clarinet plays *p* on C to D dotted quarter notes.

Bar 3 = A min (A/C/E).

The clarinets continue on C/A to Bb/G to C/A 8ths figure (crossbeam connected) to Bb/G to A/F to middle C 8ths figure. The bass clarinet plays E dotted quarter note to F quarter note (followed by an 8th rest).

Bar 4 = F maj. Repeat Bar 2. Except B. clar plays E to D dotted quarter notes.

Bar 5 = D min (D/F/A).

Clarinets play C/A to Bb/G to C/B 8ths to A/F dotted quarter note. The bass clarinet plays C to D dotted quarter notes.

Bar 6 = D min 7th (D/F/A/C) to I believe F maj.

At the end of Bar 5, the oboe plays *p dolce* on Line 2 F 8th to (Bar 6) E quarter note to D 8th crescendo to C down to A up to Line 2 F 8ths. *Sords* violins II play *pp* < middle C/F/A dotted quarter notes to A/C/F dotted quarter notes, while VC/viole play D/A/D to F/C notes.

Bars 7-8 = D half-dim 7th (D/F/Ab/C).

The oboe plays Line 2 E dotted 8th to F 16th to D 8th *delayed triplet) to Line 2 C dotted quarter note decrescendo. At the end of this bar, violins I play Line 2 F 8th to (Bar 8) E quarter to D 8th to C dotted quarter note. Etc.

Bars 9-11 = Bars 2-4.

Bar 12 = E maj to F maj.

At the end of Bar 11, flutes play Lines 2 & 3 F 8ths to (Bar 12) E quarter notes to D 8ths, etc. Strings play E/B/G#/B/E/G# dotted quarter notes to F/C/A/C/F/A (a') dotted quarter notes.

Bar 13 = B dim 7th to F maj.

Bar 14 = D half-dim 7th to F maj.

Bar 15 = G half-dim 7th (G/Bb/Db/F).

Bar 16 = ??.

Bar 17 = D half-dim 7th.

Bar 18 = D half-dim 7th.

Bars 19-21 = ??.

Bar 22 = Db Dom 7th (Db/F/Ab/Cb).

Bar 23 = N/A.

Bar 24 = E Dom 9th (E/G#/B/D/F#).

“Absence” R10/2 $\frac{3}{4}$ time, 18 bars, :55. Track # 22.

Bar 1 = N/A.

Sords violins I play *p* < on Line 1 rising quarter notes C-D-E.

Bar 2 = E min/9 (E/G/B/F#).

Violins I play *f* > on F# rinforzando half note legato to E quarter note.

Violins II/viole play G/B dotted half notes, and VC/CB play E notes. I believe some celli play C quarter to B half note.

Bar 3 = N/A.

The oboe now plays Line 2 C-D-E quarter notes solo.

Bar 4 = D half-dim 7th.

The oboe plays E half note to D quarter note. Other woodwinds play F/Ab dotted half notes, and so forth.

Bar 5 = N/A. Violins I soli on Line 1 Ab-Bb-Cb rising quarter notes.

Bar 6 = ??.

Bar 7 = N/A. English horn solo, Eb-F-G quarter notes.

Bar 8 = Bb Dom 7th (Bb/D/F/Ab).

Bar 9 = E min/9.[:25]

Short ostinato pattern of strings. E/B/E/G/B/F# 8ths to quarter notes to three 8ths.

Bar 10 = C maj.

Same ostinato but on E/C/E/G/C/E (e') notes.

Bar 11 = E min/9. C time. [:31] After a quarter rest, the solo oboe reappears G-A-B quarter notes.

Bar 12 = Ab maj. $\frac{3}{4}$ time. Oboe plays Line 3 D half note to C quarter note.

Bar 13 = E min/9. Ostinato pattern again thru Bar 17.

Bar 14 = C maj.

Bar 15 = Fb maj. (Fb/Ab/Cb).

Bar 16 = E half-dim 7th. (E/B/Bb/D).

Bar 17 = ?? Perhaps E maj.

Bar 18 = C maj 7th (C/E/G/B).

“The Shadow” R10/3—11/1 *Lento* in C time. 28 bars, 1:22. Track # 23.

Bar 1 = E min/9 (E/G/B/F#) to I believe C maj/9 (C/E/G/B/F#).

Flutes play *mp* < on Line 1 F# quarter note tied to “3” triplet 8th to G-A triplet 8ths (repeat pattern same bar). The bass clarinet plays *pp* on E half note up to B dotted quarter note < > (followed by an 8th rest). After an 8th rest, clarinets and Fags play *pp* < > on B/E/G/B dotted quarter notes. After another 8th rest, they play E/G/C dotted quarter notes.

Bar 2 = A min/9 (A/C/E/B) to E min/9.

Bar 3 = A min/9 to F maj.

Bar 4 = ?? to F maj.

Bar 5 = D min 7 (D/F/A/C) to D min 9 (D/F/A/C/E).

Bar 6 = E min 7th (E/G/B/D). *Largamente e sost.*

Violins play fortissimo Line 3 F# dotted quarter note to E stand alone 8th to F#-G 8ths (crossbeam connected). Fags play G/B half notes after a quarter rest and bass clarinet plays E dotted half note. After a quarter rest, woodwinds and arpeggiando harp play forte on Line 1 D/E/G/B/D/E/G/B (b’’) half notes.

Bar 7 = A min 7th (A/C/E/G).

Bar 8 = A min/9.

Bar 9 = D half-dim 7th or D half-dim 7/11 (D/F/Ab/C/G).

Bar 10 = D min 9th

Bar 11 = D half-dim 7th.

Bars 12-13 = A min 9th (A/C/E/G/B).[:34]

Bar 14 = D min 9th.

Bar 15 = D half-dim 7th.

Bar 16 = A min/9th.

Bars 17-18 = E half-dim 7th or E half-dim 7/11th (E/G/Bb/D/A).

Bar 19 = ??.

Bar 20 = B min/9 (B/D/F#/C#).

Bar 21 = D maj 7th (D/F#/A/C#).

Bar 22 = G maj 7th (G/B/D/F#).

Bar 23 = A min/9th.

Bar 24 = B half-dim 7/11.[:48]

Bar 25 = ?? B/D/F/Ab/C.

Bar 26 = A min 9.

Bar 27 = D half-dim 7/11.

Bar 28 = N/A.

“The Letter” R11/2 *Lento e triste* in ¾ time. 17 bars, 1:00. Track # 24.

Bar 1 = Cb maj 7th (Cb/Eb/Gb/Bb).

In the same pattern as “The Shadow,” violins play forte crescendo on Line 1 F dotted quarter note to Eb-F-G 8ths. The bass clarinet plays Cb dotted half note to (Bar 2) Db. After a quarter rest, clarinets/Fags/viole play Gb/Bb half notes while VC/CB play Eb.

Bar 2 = Gb maj or Gb maj 7 (Gb/Bb/Db/F). English horn.

Bar 3 = Fb maj 7th(Fb/Ab/Cb/Eb).

Bar 4 = ?? [unclear notes]
 Bar 5 = D maj 7th (D/F#/A/C#).
 Bar 6 = ??.
 Bar 7 = C maj 7th.
 Bar 8 = ??.
 Bar 9 = E maj 7th (E/G#/B/D#).[:24] Oboe solo, *p dolce*.
 Bar 10 = A maj 7th (A/C#/E/G#).
 Bar 11 = E maj 7th.
 Bar 12 = F# min 7th (F#/A/C#/E).
 Bar 13 = E maj 7th.
 Bar 14 = F# min.
 Bar 15 = ??
 Bar 16 = C maj Clarinets.
 Bar 17 = N/A. Violins I on Line 1 C/E whole notes held fermata.

75% of this cue is major seventh dominated.

“Farewell A” R11/3 *Lento* in $\frac{3}{4}$ time. 5 bars, :15. Track # 25.

Bar 1 = N/A.

Muted violins I play rising quarter notes starting Line 2 Bb-D-Eb.

Bar 2 = Ab maj. C time.

Violins I play Line 3 G quarter note to F dotted quarter to Eb-D-C 8ths.

Violins II divisi top staff play Ab/C (c’’) whole notes on the up-bow down to (Bar 3 in $\frac{3}{4}$ time) Line 2 Eb/G half notes. The bottom staff plays Ab/Eb to G/Bb.

Bar 3 = Eb maj.

Bar 4 = F min 7th (A/Ab/C/Eb).

Bar 5 = ?? Perhaps Cb aug (Cb/Eb/G).

“Farewell B” $\frac{3}{4}$ time, 10 bars, :42.

Bar 1 = N/A. *Sords* violins I *sul G* play *p* starting small octave Bb-D-Eb quarter notes.

Bar 2 = Ab maj. C time.

Bar 3 = Eb maj.

Bar 4 = N/A.

Bar 5 = E half-dim 7th.

Bar 6 = F min/9 (F/Ab/C/G).

Bar 7 = D half-dim 7th.

Bars 8-9 = Db min 9th (Db/Fb/Ab/Cb/Eb). Unusual chord.

Bar 10 = A min or A min 7 (A/C/E/G).

“Despair” R11/6 *Allegro (molto agitato)* in C time. 24 bars, 1:09. Track # 26.

Bar 1 = D maj 7 (D/F#/A/C#) to C# min (C#/E/G#).

Strings play *sff* on Lines 2 * 3 C# dotted quarter notes to D-E 16ths (repeat same bar). Horns & woodwinds play an ostinato pattern *sempre ff* on D/F#/A/C# 8ths to quarters to 8ths (repeat same bar).

Bar 2 = E min 9th (E/G/B/D/F#) to D maj 7th.

Bar 3 = C# min to E min 9th.
 Bar 4 = ?? to C maj 7th.
 Bar 5 = C half-dim 7th (perhaps) to F# min/9.
 Bar 6 = D min/9 (D/F/A/E) to D half-dim 7th.
 Bars 7-8 = ??
 Bar 9 = D min 9th.
 Bar 10 = ??.
 Bar 11 = F# min.[:22]

Horns are prominent playing middle C# rinforzando quarter note tied to triplet 8th to D-E triplet 8ths (repeat same bar). Violins are bowed trem on A/C# half notes to G/C half notes. VC/viole are bowed trem on F#/C/F# to E/C/E. Etc.

Bar 12 = ??.
 Bar 13 = C# half-dim 7th.
 Bars 14-17 = ??.
 Bars 18-19 = A min/9.
 Bar 20 = D min 9.
 Bars 21-26 = ??.
 Bar 27 = A min/9.
 Bar 28 = A min 9th (A/C/E/G/B).
 Bar 29 = F maj 7th.
 Bar 30 = D half-dim 7th.
 Bar 31 = A min/9.
 Bar 32 = D half-dim 7/11. (D/F/Ab/C/G).
 Bar 33 = D min 9th (D/F/A/C/E).
 Bar 34 = D half-dim 7th.
 Bars 35-37 = A min/9.
 Bar 38 = N/A.

“Reunion” R13/1 *Lento* in ¾ time. Track # 27.

Grace bar = N/A. Clarinet *p* < on small octave B quarter note.

Bar 1 = C maj 7th (C/E/G/B).

Clarinet plays Line 1 B dotted quarter note to A-B-C 8ths. After a quarter rest, flutes play *pp* on Line 1 C/E half notes to (Bar 2) D half note, while Fags play G.B to F#/B. and bass clarinet C to B.

Bar 2 = B min*B/D/F#).
 Bar 3 = A min (A/C/E).
 Bar 4 = C maj 7. C time. Harp descending gliss, yet rising 16th notes of violins/viole fortissimo.

Bar 5 = E min 9. Back to ¾ time.

Bar 6 = C maj (perhaps).

Bar 7 = ??.

Bar 8 = D half-dim 7th.

Bar 9 = D min 9.

Bar 10 = D half-dim 7.

Bars 11-12 = A min 9.

Bars 13 – rest of cue = [I did not copy]

[illegible]

“Delivery” R13/2 *Lento* in $\frac{3}{4}$ time. 36 bars, 1:45. Track # 28.

Grace bar = N/A.

The English horn plays middle C@ up to Line 1 C# 8ths.

Bar A = G# half-dim 7th (G#/B/D/F#).

E.H. plays B half note to F#-G# 8ths. After a quarter rest, flutes/clarinets play forte decrescendo on D/F# half notes, while Fags and bass clarinet play B/G#/B half notes.

Bars 1-2 = F# min Start of ostinato of strings.

Bar 3 = C# min.

Bar 4 = E min 7th (E/B/B/D).

Bar 5 = F# min.

Bar 6 = C# min (C#/E/G#).

Bar 7 = E min 7.

Bars 8-10 = ?? Db/F/Ab/C#

Bar 11 = C maj 7th.

Bar 12 = C half-dim 7th.

Bar 13 = C# half-dim 7th.

Bars 14-15 = C half-dim 7th. { 27 for Bar 14] Ostinato ends.

Bars 16-17 = ??.

Bars 18-19 = N/A.

Bars 20-21 = B min (2/4 time in Bar 21)

Bar 22 = B half-dim 7th. C time.

Bar 23 = B half-dim 7th 2/4 time.

Bar 24 = C maj 7 (C time).

Bar 25 = E min.

Bar 26 = C maj 7. 2/4 time.

Bar 27 = N/A

Bar 28 = Eb maj.

Bar 29 = C half-dim 7

Bar 30 = D half-dim 7.

Bar 31 = F# min to C min.

Bar 32 = ??.

Bar 33 = F maj to E min to F maj.

Bar 34 = Eb maj to B min.

Bar 35 = F maj

Bar 36 = E maj.

“Wedding Party” *Vivo (in 1)* in $\frac{3}{4}$ time. 48 bars, :52. This cue is located in track #29 titled “Coronation March/End Title” starting at :21. This cue was marked on the copyist notes as “9-18-64.”

Bar 1 = F maj.

Bar 2 = Bb maj.

Bar 3 = F maj.

Bar 4 = C Dom 7th (C/E/G/Bb).

Bar 5 = F maj.

Bars 6-15 = ?? [I did not copy]

Bars 16-20 = See Bars 1-5.
 Bar 21 = F maj.
 Bar 22 = Bb maj.
 Bar 23 = C Dom 7th.
 Bar 24 = Bb maj.
 Bar 25 = F maj.
 Bar 26 = ??.
 Bar 27 = D min
 Bar 28 = F maj. *Rall.*
 Bars 29 to end of cue = [I do not have]

“End Title”

This begins I believe at 1:07 when Chamberlain graces us again with his endearing song! Marked as “voice” in the bass clef, we have small octave E quarter note in the grace bar. Underneath is written “I’ll” S the words are “I’ll Bring you the gift of a ---“etc. In Bar 1, The Voice (Chamberlain!) sings Great octave A quarter note up to C to D quarter notes to (Bar 2) E half note (“gift”) to D-C 8ths. Flutes/clarinets play A/C/E (e’’) dotted half notes. Etc, etc. I did not bother to continue, although I did copy a fair portion of Chamberlain’s Main Title, but I do not care to go more into this rundown!
 Completed Sunday, October 6, 2002 at 6:30 pm PDT. New Moon, Mercury now direct.
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Revised July 14, 2017



Handsome Richard Chamberlain and beautiful Yvette Mimieux are struggling newlyweds who overcome poverty and interfering parents.

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